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THE NEW YORK DRAMATIC MIRROR

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TIM MURPHY.

From a photo by Sarony.

AN OPERATIC COMEDIAN.

LOUIS HARRISON.

"Let me introduce my tried and true friend, Trix," said Louis Harrison, as he welcomed a representative of THE MIRROR to his homelike apartments in a big Broadway hotel. "Trix is the best dog I ever knew, and I've known him for eleven years. East or West, he has followed my professional peregrinations, nightly observed my performances with critical eyes, and lent me his counsel and companionship. But, I fear, we shall have to part before many days. Trix has not long to live. Whether it is old age, or some dreadful affliction contracted in sleeping upon a stack of comic opera libretti, I cannot say. But his fast failing strength is painfully obvious. Sorry I may not offer you the best chair—Trix, as you see, has pre-empted it.

"How old am I? I was born in 1859, and began my theatrical career in Philadelphia about nineteen years ago, officiating as call boy in the old Walnut Street Theatre, where John S. Clarke was in charge. The term 'greenroom' had some significance then, and it was my duty to summon the various players when their cues occurred, instead of permitting some brazen-voiced stage-hand to shout, 'All up for the first act!' as is the present custom when actors are expected to display a certain theosophical affinity or mahatma instinct in the matter of getting ready. To work at the Walnut Street Theatre in those grand old stock days was a good scholarship, and I there studied the performances of Edwin Booth, E. L. Davenport, Madame Janauschek, Barney Williams, William J. Florence, Barry Sullivan, the elder Sothern, Adelaide Neilson, Lotta, and countless other stars of like magnitude. There, too, I had my first experiences as an actor, playing different small parts, my earliest speaking role being a little one in a comedy of Olive Logan's, entitled, The Woman Who Talks.

"Then I went to Mrs. John Drew's Arch Street Theatre as assistant prompter, for prompters were most necessary in those times, and their task was far from a sinecure. There is no one person in the country from whom one might gain more knowledge than from Mrs. John Drew. A special engagement followed at the National Theatre, also in Philadelphia, and then I went to San Francisco—a long journey then—for a stay at John McCullough's California Theatre as second low comedian. In that memorable company Tom Keene played leads, poor Charles B. Bishop and Harry Edwards were first low comedians; my sister, Alice, soubrette; Mrs. Judah, old woman; W. A. Mestayer, character actor; and M. B. Curtis shared with me the second low comedy parts.

Returning to the east, I was engaged at the Boston Museum for a grand production of Nat Childs' clever burlesque, Hiawatha, which engagement was followed by two years on the road with Rice's Surprise Party, Willie Edouin, Henry E. Dixey, George S. Knight and Alice Atherton being of the company. My sister, Alice, and I then starred for a season in Photos, practically the first of the musical farce-comedies, afterward I joined forces with John Gourlay in Skipped by the Light of the Moon, the original of the musical farces, as now understood, which made some pretense of preserving the unities of dramatic coherency. We then tried another play of Gourlay's called Kindred Souls, and, when that closed, I went to Philadelphia, the scene of my early experience, for a ten-weeks' run at the Temple Theatre in a comic opera known to fame as The Mystic Isle, after which I went again to San Francisco in Gourlay's plays.

"Then came an offer from Bob Miles to open in The Pearl of Pekin in the part of the Great Tyfoo, in which character I toured for many months. Three most successful seasons followed with the Lillian Russell Opera Comique company, throughout which we played to enormous business both in New York and in the country, not forgetting a famous run in Chicago at the time of the World's Fair, when the takings were almost beyond all records. Since that season, I have remained in the metropolis, not playing steadily with any particular company.

"My playwriting experiences commenced when I acted as collaborator of The Isle of Champagne and The Princess Nicotine, and my latest essay in this line of work was a peculiar one. John Webster, husband of Nellie McHenry, came to me one fine day, stating that they were appearing in a farce-comedy called A Bicycle Girl, which needed rewriting. He wanted me to undertake the job, and took me to Bridgeport to watch a performance from the front. The very first scene shocked me so that I thought only of immediate flight to the Hot Springs for an antidote to literary blood poisoning. Forgetting Webster and everything else, I fled to the railroad station, purchased a copy of Laura Jean Libbey's 'He Was Loved, But Lured Away,' and, jumping in a New York train, tried to smoke myself into heart failure.

"When I was safe in New York, I began to regret my precipitate hegira, fearing that I had mortally offended Webster. But the next morning he turned up, apparently having felt no surprize at my conduct, and besought me to join his company at New Haven, and re-write the farce on the road. I started in, and worked for three weeks of one-night stands, laboring to rush the piece into shape for a week at Philadelphia. A new first act was ready in five days. We set out every morning at 5 o'clock, arriving in a new town by 11, when rehearsals began. Upon the first performance of my new act, the people said it was good, but wondered what it had in common with the two other acts. And when the second act was done, the third was still further away, but there was no help for this. I rushed on, getting the property man to fix a desk for me upon the trunks in the baggage cars. And under such auspices, to the astonishment of Webster, the final act was completed, and the whole play, though hardly qualified to rank as a sequel to Shakespeare's works, ran through the season.

"Speaking of playwriting recalls a story about the late John Stetson, to whom a Boston newspaper man once submitted a comic opera, with the comment that he knew he was not a W. S. Gilbert or a Cheever Goodwin, but he realized that there were some brilliant lines and good literature in the libretto, and he wished Stetson would simply blue-pencil that which was worthless in the opera, and let the rest stand upon its merits. Stetson returned the book after blue-penciling everything but the title.

"I have observed a great evolution in the show business during the last ten or fifteen years, and notice that a higher order of play will inevitably absorb the effects and methods of a lower grade, presenting them in such a light that they serve a new purpose for a new generation. The once universal negro minstrel show has almost vanished, because the farce-comedy presents its best features in form more refined and pleasing; the old-fashioned burlesque is rehabilitated in the modern comic opera, and the variety show, which was formerly banished to the Bowery or Eighth Avenue, and never then permitted in Broadway, now reigns everywhere as the 'continuous performance.' Once upon a time a Broadway manager would have thrown up his hands in holy horror at the thought of engaging a vaudeville artist, and yet Augustin Daly, the foremost American manager, recently took an actor who performed on Saturday at Proctor's and opened at Daly's the next Monday. Managers may no longer regard with scorn the vaudeville artist's clever specialties and bright dialogues as inferior to the atrocious dialogue and mediocre specialties of the average comic opera.

"In the American theatrical world, the almighty dollar occupies a place too important, and art a position too subordinate. There is, I regret to say, in America a disposition to regard the actor as a necessary evil. And yet the capitalists, the theatres, corps of managers, the music, the sceneries, the treasurers, etc., have no reason for existence without the actor! If actors didn't care for Shakespearean characters, the public would never see them—managers couldn't play them. The idea of looking upon the actor as a necessary evil will be remedied in a measure, I believe, by the Actors' Society of America, which, without antagonizing managers, may be instrumental in correcting many injustices now existing. All the money an actor may earn is inadequate to compensate for what he passes through to obtain it, and this must be considered. His work brings him under a nervous tension greater than that met in any other walk of life, and, to exploit himself at his best, he must deny himself many of the pleasures of his fellow-men. After investing in a play and its mounting the savings of years, he hazards all on one night's performance. The actor has three agonizing moments ever recurrent in his life. The first when, after studying and rehearsing for four or five weeks, he awakes with a start Monday morning and says: 'My God! I play tonight!' The second, Tuesday morning, when he cries: 'My God! I played—give me the papers!' and the third when he either lives in an atmosphere of Utopian exaltation, which occurs logically if the notices are favorable, or else cancels his coal order, and heats the house with it during the chilly period. I have known actors to receive notices that made them feel so bad that, when they lost a relative, instead of going into mourning, they would read the notices.

"Self-reliant as American people are as a rule, I think they lean deplorably toward all that in drama and in literature which bears the foreign stamp of approval. In England they don't like American actors, won't have them, and don't hesitate to say so. I remember sitting one evening in the Greenroom Club of London, in a circle composed of Nat C. Goodwin, Tony Hart, William Hoey, Charles E. Evans, M. B. Curtis, and James Lewis, being entertained by John Hollingshead, then manager of the Gaiety. Hollingshead remarked: 'Gentlemen, I have what I consider a brilliant idea. I'd like to give a matinee at the Gaiety, and have all the American comedians whom I see around me, appear in some legitimate comedy.' Goodwin replied: 'Oh, no, that would not do at all! We will each visit England to be individually slaughtered, but you never can create a dramatic abattoir by murdering us all at one fell swoop!'

"Such a state of affairs as existed here in New York last Winter, never might obtain in London. At one time I observed that we had His Excellency, with sixty-five English people, at the Broadway Theatre; Olga Nethersole, with twenty-eight Britons, at the Empire; The Shop Girl, with seventy loyal subjects of the Queen, at Palmer's; Hansel and Gretel, with fifty Britishers, at Daly's; and John Hare, with thirty of his countrymen, at Abbey's! If we had a good navy, this could never have occurred! The Actors' Order of Friendship, some years ago, tried to secure legislation in Congress to place the bringing over of a foreign company under the heading of 'contract labor,' but it was unnecessary for the A. O. F. to go to this trouble—it should not be needful to have recourse to a contract labor law to keep out the average English actor.

"American managers buy foreign plays, as a rule, because they don't care to experiment. One of our managers visits London, sees a play exploited by a picked cast of English players, knows the scenery, cost, make-up—everything required for America. We may hardly blame him for wishing to see a working model before spending his money. That which goes with an English audience, will generally go here if slightly altered. In one way, however, the audiences differ radically, for the Englishman dearly loves an old-fashioned melodrama, and enthuses over it. But place such a thing in Broadway, and let the villain, with long cloak and cigarette, step from behind a tree, and exclaim: 'By heaven, I'll have her, but I'll not keep her long!' and the audience will howl in derision.

"There seems to be a vacuum in the theatrical firmament of to-day. Although one seldom hears an actor's name spoken after he has passed away, yet the utter absence of any one on the stage of this time who is even approximately capable of lacing up the dramatic shoes of the late Edwin Booth recalls the dreamy, tragic face and the classic dramatic methods of he who was the greatest English speaking actor. The stage could ill afford to lose Lawrence Barrett, who, as a producer of plays, would have equaled Irving, but it will never again, I fear, look upon the like of Booth, who erected one of the grandest temples of dramatic art New York has ever known, Booth's Theatre, and there produced plays in a style not to be surpassed by men of this or any other nation. He failed—possibly he suffered from accident of birth. Had he been born in London he would not have failed."

TIM MURPHY.

Tim Murphy is a comedian of the rarest and most versatile mimetic gifts. He has just scored a tremendous hit with a new piece of mimicry, called "Sir Henry Hypnotized," in which he reproduces with extraordinary exactness the vocal and physical mannerisms of Irving in his personation of Matthias in The Bells.

Of late the stage has been surfeited with so-called imitators of Irving, and, it may be said, every actor possessed of the slightest skill at mimicry has been able to counterfeit the pronounced Irving mannerisms with a fair degree of success. But Mr. Murphy's imitation of the great English actor is something more than a mere superficial caricature of Irving's external peculiarities. Mr. Murphy seizes, as it were, upon the very core of the man's individuality, and not only in appearance, voice and gesture, but in real tragic force is he startlingly reminiscent of his model. If Sir Henry Irving could sit in a box and see Mr. Murphy imitate him, he would doubtless applaud as heartily as the rest of the audience. David Garrick was not offended when Foote imitated him to his face, and Sir Henry Irving would probably be the first to praise Mr. Murphy for the artistic verisimilitude of his feat of mimicry.

Not only in this single impersonation does Mr. Murphy give evidence of his wonderful gift, but in a half dozen other imitations of the most prominent American actors does he show equal skill and power.

Next season Mr. Murphy intends to star in a play with the characteristic title, Old Innocence. His many admirers in all cities of the country may look forward to another notable piece of original portraiture.

THE ORIGINAL "COSTER."

The first man to sing "coster songs" in this country was Harry Rogers, of Robert Hilliard's company, who came here fourteen years ago. Neither the type nor the dialect were then understood, and Rogers abandoned the effort and went to win success in the field of melodrama.

"I was born in the Mile End road at the east end of London," said Mr. Rogers recently in conversation with a MIRROR man. "I knew the coster type thoroughly, and I believed I could make him popular here in America, where 'character types' are accepted so eagerly by the public. Most of the best American actors, when you come to look into the matter, run to character work. It was fourteen years ago that I made the trial in New York. I had just come from London, where I had been very successful, and I had big hopes that the 'coster,' being a novelty, would make a 'go' here. But he didn't go for a cent. The first night I appeared I didn't get a hand, and my manager, who by-the-by was an Englishman, said to me: 'Old man, you're artistic and awfully clever, but they don't understand you, and I've got to take you out of the bill.' I was bitterly disappointed and felt that I hadn't had a fair chance. But I bowed to the inevitable and accepted the next best thing by playing cockney dialect parts in the Sims school of melodrama. But now that Mr. Chevalier's genius has made the 'coster' a fad in America, I am thinking seriously of returning to my first line of work."

Mr. Rogers Americanized a number of Gus Elen and Albert Chevalier's songs, which he will probably introduce this Summer on the roof gardens.

ALLIANCE OF STAGE EMPLOYES.

The officers of Indianapolis Local Union 30, National Alliance of Theatrical Stage Employes, are as follows: Past President, U. S. Grim; President, Edward Brown; Vice President, Edward Connor; Secretary, Charles I. Burgan; Treasurer, Charles Kuhn; Trustees, Gus Gue, John Philips, E. Langdon; Guide, John Mecum; Guard, William Klena; Delegates, C. I. Burgan and Edward Connor; Business Agent, C. I. Burgan. It is only lately that the Indianapolis theatres have been unionized, after a long struggle with the managers and much expense, and the success of the organization is largely due to the personal efforts of the agent, Charles I. Burgan. The next meeting is held June 21, and most of the members are spending their vacation in camp.

Baltimore Local, 19, is in flourishing condition and steadily increasing in membership in all parts of the houses. President Charles Riviol is delegate to the national convention in Detroit next month. Secretary W. I. Harwood has held office for over a year, and reports that the election of officers for the ensuing six months will soon occur.

THE HOLLANDS' NEXT TOUR.

Minnie Radcliffe has been engaged by Joseph Brooks as leading woman for the Holland Brothers next season. They will open their tour with A Social Highwayman, in which they have been very successful. Before they will come to New York, however, for their ten weeks' engagement at the Fifth Avenue Theatre, it is likely that the new play now being written for them by Clyde Fitch will be in readiness for production. No stars in the contemporaneous theatrical firmament are held in greater love and respect by their professional brethren than the Hollands, or "the Holland boys," as they are generally known. No one will begrudge them the success they deserve and are sure to attain.

KATE FIELD REMEMBERED.

The social meeting of the Professional Woman's League, June 8, was marked by memorials of the late Kate Field, a vice-president of the League. Mrs. A. M. Palmer, the president, spoke of the League's loss, and resolutions were adopted expressing the sorrow of the members and their sympathy with Miss Field's family. Mrs. John Drew was appointed vice president. Songs were contributed by Florence Wilcox and Annie Hardenburgh; Mrs. Archie Gunn gave a piano solo; Margherita Arlina Hamm recited some original verses; Grace Addison read a paper about the necessity of overcoming time; and Mrs. Margaret Sangster, the guest of honor, made a speech.

DOUBLED AGAIN.

Less than a month ago the order for MIRRORS to be sold at Low's Exchange, London—an order, by the way, probably larger than that for any other American weekly publication—was doubled. Last Thursday another letter came from Edwin H. Low, in which he said: "I have just received a letter from my London manager requesting me to again double the number of MIRRORS now sent over to my London office. He writes me that there is quite a demand for THE MIRROR, and no doubt every copy will be sold."

PROFESSIONAL DOINGS.

Katherine Rober closed a most successful season of forty-three weeks at Providence, May 30, having toured New England and the British provinces with phenomenal business, in a standard repertoire, including Camille, Frou Frou, Fanchon, The Ironmaster, Pygmalion and Galatea, and other high-class works, twenty in all. Miss Rober personally directs each production by her company of twenty-nine people, and carries beautiful scenery and an elegant wardrobe. Her next season, already booked, will again be under the management of G. E. Lothrop, opening in August, and her company, continuing practically unaltered, will include J. Gordon Edwards, Leonard Rowe, Justin Page, Grace Hamilton, and Frankie Bell. It was Miss Rober's intention to make an English tour next season, but the prospect of continued prosperity has tempted her to postpone this trip until the following year. She will remain at her country home for a few weeks, and then sail for a Summer vacation in Europe, accompanied by Mrs. Lothrop and son.

Paul Gilmore has closed with the Frohman company in Chicago and joined the Wicklow Postman at Kansas City for a Spring season. He will be in New York late in June to arrange for next season, and may be addressed at this office.

W. B. Watson is booking O'Hooligan's Masquerade, which will take the road after Election Day, and time is nearly filled. He is now resting on the coast, but comes to New York next month, promising to send out Watson's Trocadero Pleasure Club in '97 '98.

Thomas F. Adkin has sold his interest in The Sages, hypnotists, to A. B. McDole, of St. Louis, who will manage their tour next season.

Campbell Gollan will shortly take a stock company to Tonawanda for a four weeks' Summer season. Charles Coote, Homer Granville, Guy Nichols, and Helen Lowell will form the nucleus of the company. The repertoire will include: Turned Up, La Belle Russe, Pink Dominoes, and The Three Hats.

George Caron, the popular pantomimist, of Caron and Herbert, will star next season in a new pantomimic spectacle for which he is now making extensive preparations.

Ed F. Rush, late lessee of Miner's Bowery and Eighth Avenue theatres, will make an elaborate production next year of a new burlesque, written specially for him, entitled Miss Excelsior. One of the features will be a new transformation ballet.

Dave Braham, the composer of numberless captivating melodies and an orchestral director of ripe experience, has been re-engaged by Augustus Pitou to wield the baton next season at the Grand Opera House.

Fred Eustis is already at work training the chorus engaged by Nat Roth for Jefferson D'Angelis' Comic Opera company.

A decree of divorce was granted June 8 in the Court of Common Pleas, Youngstown, O., to Henrietta Crossman Brown from her husband, William Sedley Brown, she obtaining custody of her nine-year old son.

Caroline Cooke, last season with The Lost Paradise, has signed for leading business with The Fatal Card next season.

Judge Biddle, in the Court of Common Pleas, No. 1, Philadelphia, on Saturday last, rendered a decree of divorce in favor of William J. Gilmore from Margaret E. Gilmore.

Nestor Lennon was in town last Wednesday, looking brown and well, but much thinner from his training at Muldoon's farm, White Plains.

Fanny Bloodgood is engaged for the leading role in A Night at the Circus next season, and will be featured.

Emile La Croix and wife (Josepha Crowell) are in Harlem for the Summer.

Charles J. Stine and Ollie Evans are engaged with Peter Dailey for next season.

Frank W. Haines, for many years manager of Powers' Grand Opera House, Decatur, Ill., is in town with J. F. Given, present manager of the house, attending to next season's bookings.

The Flossie's Wedding company is successfully touring Wisconsin and Michigan for the Summer. The author, Francis J. Piesse, is manager, and the company includes F. K. Wallace, J. P. Rutledge, James H. Devlin, G. L. Pritchard, Henry Harrison, T. A. Small, Myrtle May, Eva West, Mrs. J. P. Rutledge, and H. R. de Leon, representative.

Maclyn Arbuckle played the title part in the Frawley production of Brother John last week. His brother was buried in the ruins of an East St. Louis office, in the recent cyclone, and, although severely injured, will recover.

Mrs. Jennie Everett, a circus rider, attempted suicide by throwing herself under an Indianapolis trolley car June 9. She was dragged from beneath the car and detained by the police. She is said to be the wife of a New York showman, and is believed to be destitute.

Carlos Tileston, a student of Nelson Wheatcroft's dramatic school, who was a member of the Charley's Aunt company, died at Hartford, June 7, of an overdose of laudanum. Previous to beginning his stage career, Tileston had been a medical student. He was twenty-two years of age.

☞ *Don't make mistake in booking Johnstown, Pa. Johnstown Opera House, best house.*

THE PAUSE—ITS IMPORTANCE.

BY ALFRED AYRES.

Among the many readers of THE MIRROR there are some that would and more that should study the art of delivery—that art that commonly is, and always should be, called elocution. This is an art that is very necessary to the player, as his skill in the practice of his vocation depends more upon his proficiency therein than it does on all else put together. The critic judges the actor mainly by the manner in which he speaks the words of his part. Of course, all that is necessary in order to read well, is to speak naturally, but naturalness of all things is the most difficult thing to attain. Anyone that can draw at all can draw something that would be readily recognized as an attempt to draw the human figure, but to draw the human figure so that it is true to Nature one must be a superb artist.

The most difficult thing to learn in reading is properly to distribute the time, to be deliberate, to pause frequently and naturally. The accomplished reader always takes plenty of time. He that does not, he that hastens, never seems to be master of the situation, to have his task well in hand, and consequently he never is as effective as he might be. Nor must this deliberation appear in anything but in the frequency and the length of the pauses. It must never appear in any drawling or dwelling on the words; they must always come clean-cut and sharply defined. Pausing properly does more than any other one thing to make one's reading natural and realistic. In extemporizing we pause instinctively: to give the listener time to comprehend, and to prepare our next thought for presentation.

The most accomplished and painstaking reader does not pause *always* in the same places, but the variation in the places where he pauses, and takes breath, is inconsiderable. Pausing at just such places is not always so imperative as is the putting of the emphasis on certain words; yet the pausing cannot vary much without materially affecting the delivery, and the points indicated by experts for making the pauses would not differ greatly. It occasionally—not infrequently, perhaps—occurs that the reader pauses simply to take breath, when so far as the sense is concerned it is a matter of indifference whether a pause is made or not. If however the breath is well managed, this will occur very rarely. Breathing places, *i. e.* places where the sense demands a pause, are usually abundant. The unskilled reader commonly runs over a large percentage of them. In the interest of force and staying power, the reader should avail himself of every opportunity the construction affords to breathe. Sometimes he should breathe between every word. For example: "Bloody, bawdy villain! Remorseless, treacherous, lecherous, kindless villian!" He should take breath five times in speaking these eight words. Nor is it simply necessary to take breath; the breathing should be full and deep. There is always plenty of time, if the reader knows how to use it. Pausing never makes a reader monotonous and tiresome; but dragging out the words always does.

Being mindful of the fact that an ounce of example is worth a pound of theory, I submit two or three speeches from Shakespeare with the pauses, at the least, approximately indicated. Pauses made with discretion vary, of course, very much in length; some are only momentary, while others may be measured by seconds.

Here is a speech in which certain pauses are as necessary as are any to be found in any passage I can at the moment recall; and yet the majority of the Mercutios I have heard have ran over them without even the suspicion of a halt:

Ha! ha!—a dream?—O, then—I see!—Queen Mab hath been with you.—She is the fairies' midwife—and she comes—in shape—no bigger than an agate-stone—on the forefinger of an alderman—drawn with a team of little atomies—athwart men's noses—as they lie asleep;—Her waggon spokes—made of long spinners' legs;—the cover—of the wings of grasshoppers;—the traces—of the smallest spider's web;—the collars—of the moonshine's watry beams;—her whip—of cricket's bone;—the lash—of film;—her waggoner—a small—gray-coated gnat—not half so big—as a round little worm—pricked from the lazy finger of a maid;—her chariot—is an empty hazel-nut—made by the joiner squirrel—or old grub—time out of mind—the fairies' coach-makers.—And in this state—she gallops—night by night—through lovers' brains—and then—they dream on love;—o'er courtiers' knees—that dream on curtsies straight;—o'er doctors' fingers—who straight dream on fees;—o'er ladies' lips—who straight on kisses dream;—sometimes—she gallops o'er a lawyer's nose—and then—dreams he of smelling out a suit;—and sometimes—comes she with a tithe-pig's tail—tickling a parson—as he lies asleep;—then—dreams he of another benefice;—sometime—she driveth o'er a soldier's neck—and then—dreams he of cutting foreign throats;—of breeches—ambuscades—Spanish blades—of healths—five fathoms deep;—and then—anon—drums in his ears—at which he starts—and wakes;—and being thus frighted—swears a prayer or two—and sleeps again.

Hamlet's advice to the Players should, I think, be paused substantially thus:

Speak the speech—I pray you—as I pronounced it to you—trippingly on the tongue—but if you mouth it—as many of our players do—I had as lieve the town-crier spoke my lines.—Nor do not saw the air too much—with your hand—thus—but use all gently—for in the very torrent—tempest—and (as I may say) whirlwind of your passion—you must acquire—and beget—a temperance—that may give it smoothness.—O, it offends me to the soul—to hear a robustious—periwig-pated fellow—tear a passion to tatters—to very rags—to split the ears of the groundlings—who—for the most part—are capable of nothing—but inexplicable dumb shows—and noise.—I would have such a fellow whipped—for o'erdoing Termigant—it out-herods Herod.—Pray you—avoid it.

Be not too tame—neither—but let your own discretion—be your tutor—suit the action—to the word—and the word—to the action—with this special observance—that you o'erstep not the modesty of nature—for anything so overdone—is from the purpose of playing—whose end—both at the first, and now—was—and is—to hold—as 'twere—the mirror up to nature—to show virtue—her own feature—scorn her own image—and the very age—and body of the time—his form—and pressure.—Now this overdone—or come tardy off—though it makes the unskilful laugh—cannot but make the judicious grieve—the censure of which one—must—in your allowance—o'erweigh a whole theatre of others.—O, there be players—that I have seen play—and heard others praise—and that highly—not to speak it profanely—that neither having the accent of Christian—nor the gait of Christian—pagan—nor man—have so strutted—and bellowed—that I have thought some of nature's journeymen had made men—and not made them well—they imitated humanity—so abominably.

I hope we have reformed that—indifferently—with us.

O, reform it altogether.—And let those that play your clowns—speak no more than is set down for them—for there be of them—that will themselves laugh—to set on some quantity of barren spectators—to laugh too—though in the meantime—some necessary question of the play—be then to be considered—that's villainous—and shows a most pitiful ambition—in the fool that uses it.

In a few instances, I have left the pause with which we always follow every strongly emphatic word unmarked. For example, we read: That will themselves—laugh—to set on, etc. I aim not to suggest the elocution of these speeches, but to demonstrate the importance of the pause as a part of elocution.

THE DISCORD AT SKILLINGSVILLE.

The sounding of a single false note is sufficient to transform the most sublime harmony to basest discord. Never has there been evolved a chord so perfect that an infinitesimal infraction might not plunge it into inharmonious chaos, nor a voice so purely cultured that one tiny thoughtless utterance might not make of its tuneful symmetry an utter pandemonium. Order out of chaos is beautiful as it is difficult of attainment, but chaos out of order is easy. These highly original observations suffice as introduction to the narration of an incident of more than passing grandeur that awakens in the memory of the writer.

At Skillingsville, an otherwise calm and urbane suburb of this Greater Twenty-eighth Street, where a little colony of studious Thespians seek each year a much-needed rest, there was organized, last year, in May, a brass band. The leader was chief of the fire department, the trombonist was the town butcher, the bass drummer was a drug clerk, the b-flat corneter ran a photograph gallery, and so on through the list. It will be seen at once that local pride in the whole magnificent corollary was assured from the start. The early rehearsals of this monumental aggregation were undertaken fortunately in a deserted barn at the edge of the town, the single other building within earshot being an institution for the deaf and dumb. Along in the middle of June it was given out that fabulous progress was making, and that the wonderful band would blossom forth in the full glory of perfection on Independence Day. Awe, expectation, curiosity and anxiety wrapped the breathless community in a cloak of impatience. The local baseball nine sacrificed themselves to a city team, 36 to 4; the grocers and plumbers arranged a picnic near the county brewery; the ladies of the First Church gave a strawberry and iced cream festival; the hose company held an illy ventilated ball in the town hall, and the local paper instituted a sporadic subscription list, all to raise a fund that the band might be uniformed.

A committee of music-loving townfolk went to the city to select a proper costume and, at last, one day at the close of June, a big box arrived by the noon train, and the uniforms were formally unpacked in the baggage-room, before a gaping crowd of speechless admirers. Each suit was a magnificent revel of red, white and blue, with yards of gilt braid, dozens of brass buttons, and a helmet plumed in gorgeous tints. Obviously it had been the secret purpose of the committee to procure garments so loud that the efforts of the band, however vigorous, might be utterly swamped in a bedlam of deafening clothes.

Countless minor preparations were consummated with precipitous zeal. An octagonal band-stand was erected on the common, beside the town pump, and vague rumors were circulated at the sewing-bee, the Royal Arcanum meeting and the post-office concerning the probable orchestral programme to be recited on the epochal Fourth of July. Everything from "Cavalleria Rusticana" to "Her Golden Hair," and from "Comrades" to "The Holy City" was regarded as a certainty, and "Yankee Doodle" was generally admitted to be inevitable. Gounod, Felix McGlennon, Chopin, Monroe Rosenfeld, Bach, Woolson Morse, Haydn, Jakobowski, Schumann, Raymon Moore, Beethoven, DeKoven, Mozart, Fay Templeton, Paderewski, and James Thornton were among the composers considered eligible for representation, and it was broadly hinted that the hook and ladder company's glee club would intersperse the instrumental numbers with melodious renderings of the works of Longfellow, Gilbert, Tennyson, George Thatcher, Dryden, Joe Flynn, Milton, Chevalier, Browning, Cheever Goodwin, Byron, Charles Hoyt, Shelley, Harry B. Smith, Dante and Sam Devere.

Then, on top of all this readiness, came the crash. The band members had presented a reticence that must have excited suspicion in a time of less public agitation, and the quiescence of the musicians—a most unusual phenomenon—portended a dreadful climax. Dark dissention had crept into the once peaceful rehearsals in the deserted barn. The plumber, who played the tuba, became involved with the fish man who worked the cymbals in a scrap of great violence. The musicians took sides, half and half, in bitter opposition. The tubas contended that their man had been continuously hampered in the performance of his orchestral duties by the obviously intentional interference of the cymbal player, who had chosen each especially effective tuba passage as a fitting occasion whereupon to smite his vociferous instruments with terrific force, rendering the tuba man's efforts valueless, and jeopardizing the cause of art.

The cymbals retorted that their man was doing no more than was right and proper, and implied that, if the cymbaline muscles were mightier than the tuban lungs, that was the business of the lungs and not the muscles. A split was inevitable, and so, on the third day of July, the trusting townfolk were amazed to find themselves favored by the presence of no less than two distinct and separate brass bands. The most conceited man in each faction, as is usually the case, had appointed himself leader, and two concerts were announced for Independence Day. The tubas, by a brilliant strategy, obtained possession of the already completed band-stand, and felt secure in control of the common, until—in the dead of night—the sleepless cymbals erected a stand of their own at the other end of the same common, and two concerts within a few yards of each other loomed ahead. The town was a seething morass of gossip and contention; families were estranged, the constable took fright and fled, the druggist laid in splints and bandages, and there was talk of calling upon the governor to order out the militia.

A proper celebration of the glorious Fourth was out of the question. All of the generally livid day was spent in silent meditation and prayer. At the post-office a little bunch of trembling patriots wondered what the shades of evening would bring forth; the sexton of the First Church saw to it that the fire alarm bell was ready for possible emergency, and the Young Ladies Current Events Club met at the parsonage and sang "Watchman! Tell Us of the Night!" Evening came, and with it the entire fearful population sought the common. There were the two bands, waiting defiantly. Promptly at 8 o'clock the leader of the tubas arose, raised his baton, smiled loftily, and the tender melody of "The Star Spangled Banner" filled the listening air. Then the cymbals' leader gave a mystic signal, there was a blast like the swoop of a sad simoom, and upon its heels a wild babel, a frantic, bewildering pandemonium that might have given cards and spades to the much advertised ravings of lost souls, and won out in a romp. The incoherent clamor of the Brocken scene, the brassy babble of the sideshow shouter, the tempestuous tongue of the ticket speculator, all sunk into mild insignificance in the sound of this frightful hullaballoo. But the tubas kept on pluckily, straying further and further from the key, and the cymbals continued their din till the populace fled from the scene in indignant dismay. Gaunt chaos reigned supreme.

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A supply of beautiful uniforms was bought on easy terms by the local cycling club; a job lot of mutilated musical instruments still seeks a speculative purchaser in the town junk shop; and two battered band-stands repose in the lee of the First Church shed awaiting demolition as kindling wood. There will be this year, it is said, a parade of the Skillingsville hose and truck companies, and a display of fireworks on the common at eight o'clock, but no concert.

THE CALLBOY.

MR. HENLEY ON SVENGALI.

E. J. Henley was in one of his caustic moods the other day when a MIRROR reporter met him on the street, and the actor was heard to deliver himself of these pregnant remarks:

"Perhaps you don't know," said Mr. Henley, "that when Paul Potter dramatized the novel of Trilby, he had me in his mind's eye for the part of Svengali? Well, whether you know it or not, it's a fact. Mr. Potter intended that I should play Svengali. I had been with A. M. Palmer's company, as you may remember, and had made a tolerably satisfactory hit in The Price of Silence, a play adapted from the German which has never been done in New York. Well, as I was saying, I was to play Svengali. Then something came up and the task of originating the part slipped from me and fell to another actor. I felt bitter about it at the time, but now I bless my stars that things happened as they did. If ever there was an 'actor-proof' part written in the history of the drama, that part is Svengali. I defy any actor to fail in it. Why, sir, I'll take a boy fresh from college who has never had grease paint on his face, who don't know how to walk across a stage—I'll take him and coach him, and at the end of three weeks I'll wager he'll play Svengali as well as anybody who has ever played it.

"The other night I suffered intensely from nightmare. We are all subject to that fiendish affliction. Shall I tell you, sir, what I saw in my sleep? I dreamed that I was walking up Broadway five years from now—that's 1901—and I dreamed that I saw standing before the door of a theatrical agency, two dozen or more actors. They had long hair, sunken eyes, and semitic faces. 'Who are those men?' I asked of some one. And the answer came: 'Those are the men who have made a hit as Svengali.'

"If there is one curse greater than another that is likely to befall an actor, it is the actor-proof part? It knocks him surer than anything else. Such a part becomes stale and worn in less than no time. Svengali, who is scarcely two seasons old, is already threadbare."

ALEXANDER SALVINI'S PLANS.

Mr. Salvini made a most encouraging hit in his essay in pantomime in Boston and with W. M. Wilkison sailed recently for London. "We shall spend most of the Summer on the Continent," said Mr. Wilkison to a MIRROR reporter. "Our next season will begin early, and will take us almost directly to the Coast. We shall not get to New York before April. Mr. Salvini's repertoire will retain The Three Guardsmen, Don Cæsar de Bazan, Hamlet, and Othello. He will also make a production of Romeo and Juliet, in which play he has never before appeared."

SAID TO THE MIRROR.

EDWARD C. WHITE: "The Other Man's Wife season will open on Aug. 17, and the tour will extend to the Pacific Coast. Mr. Long left recently for San Francisco, where he expects to remain until our rehearsals commence. Bert Coote and wife accompanied him as far as Chicago to spend their vacation at home."

BANCROFT: "I have heard a great deal of the deft tricks of the East Indian wizards, and one of the principal purposes of my visit to the Orient will be to see if I can make practicable use of such machinations in a stage performance. Perhaps I may be disappointed, but I rather think I can find something in India that will appeal effectively to American audiences."

B. E. FORRESTER: "The value of THE MIRROR as an advertising medium has been put to a good test by me during the last few weeks, and I take pleasure in stating that the subscriptions received for 'Julius Cahn's Official Theatre Guide,' which I can trace to THE MIRROR's announcement, have been far in excess of what I expected."

EUGENE CANFIELD: "We open our season with our revival of Hoyt's A Temperance Town at Newburg, on Sept. 7. George Ober has been secured for his original part of The Oldest Man in Town. Most of the rest of the company are the people who originated their parts in the initial production. Now that the liquor question has developed into a very live political topic in this section of the country, I don't see why the play shouldn't go better than ever before."

CHARLES E. FISHER: "If Owen Jones—the young actor lately drowned off the Brooklyn wharf—had lived to maturity, he would assuredly have developed into a good actor, if not a great one. I remember I was once running a Summer stock, and Jones, who called himself Drury, was a minor member of the company. We were going to put on Uncle Tom for a stop-gap when suddenly our soubrette became ill, and we had no one for Topsey. I went to Jones and told him he must play the part. 'Fisher,' he exclaimed, folding his arms and glaring at me tragically, 'Fisher, I shall play Simon Legree.' 'Jones,' I answered, 'you will play Topsey or nothing.' Everyone in the company came and told him that it was a splendid chance to show his versatility. Then we began to taunt him for not having any 'nigger' dialect, and finally, when his pride was stung to the quick, he consented to black up and do Topsey. And an excellent Topsey he was, too. Occasionally, when he was off his guard, he would fall back into his habitual Shakespearean manner, and then the audience would wonder if Richard III. wasn't the bill.

ED J. CONNELLY: "Manager Judah, of Kansas City, and myself, have contracted to clear Lake Ronkokoma of bass this Summer. We are off to complete the job. Will let you know result later."

REDUCED RATES TO CHICAGO.

Account of the Democratic National Convention, Chicago, Ill., the B. & O. R. R. will sell excursion tickets from all Ticket Stations on its lines East of the Ohio River, for all trains July 3, 4, 5 and 6, good for return passage until July 12 inclusive, at one single fare for the round trip.

Tickets will, also, be sold by all connecting lines.

The B. & O. maintains a double daily service of fast vestibuled express trains, with Pullman Sleeping and Dining Cars attached, running through to Chicago solid without change or transfer.

GOSSIP OF THE TOWN.

Among the very few child actresses who have turned out to be good actresses, Biana Duhamel must be mentioned before all others. Her first appearance in Paris was made in 1887, when she was barely fifteen, in Le Petit Faucet. After the run of the play she entered the Conservatoire and studied hard for two years. She played at the Odéon for some time in the current repertoire with no great success.

She left the Odeon and made her debut on the comic opera stage in Miss Helyett, originating the title role. The next day she was famous. She played the part 800 times consecutively. Since then she has been recognized as one of the best and most fascinating of comic opera singers.

Only three Paris theatres have had the services of Marie Magnier, one of the best, most original and brilliant of French comediennes. She belonged to the famous Gymnase Troupe, and originated parts in all its great and memorable successes. She played the leading parts in La Doctresse and l'Abbe Constantin. She dresses equisitely and is a great favorite with the Paris theatregoers.

Mr. and Mrs. Robert Wayne are located at their handsome villa at Hackensack, N. J., for Summer.

Daniel Frohman has accepted for production in this city next season a new comedy drama by Charles Hannan, who has also been commissioned to write another play for Mr. Frohman.

F. A. Harding treasurer of the Bowdoin Square Theatre, Boston, is in town for a few days on his way from Philadelphia to Boston.

After a short vacation, Musical Director Bert Dearborn and wife have resumed the road with Dr. Harry Zella's Oregon Indian Medical Company, Troupe 21.

Marie Arkwright and her company are now in the seventh week of their Summer repertoire season, reporting good business in New Hampshire and Vermont. Return dates are being arranged for Autumn and Winter, when a band will be added.

Roscoe Whitman's dramatization of E. P. Roe's novel, "Miss Lou," will be produced at Amsterdam, N. Y., in September, by Robert Leighton, and will go on tour immediately after the Christmas holidays.

Fate Goodbar, assistant manager and treasurer of the Corinne Opera company during the past season, is in this city, and has not yet arranged for the coming season.

A youth, who gave the name of Herbert Morris, occupied a box at the Casino June 8, and became so enthusiastic about Virginia Earl's singing that he threw his hat at her. A policeman removed the young man and locked him up.

W. A. Brady has a new local melodrama, The Glare of Gotham, which he will launch some time next season.

Eddie Foy has been doing well on the Puget Sound Circuit with The Strange Adventures of Miss Brown. Next season he will probably star in an extravaganza of the sort made popular by him for many successive seasons in Chicago.

James J. Corbett will continue next year with A Naval Cadet. The play has proved an excellent fit, Mr. Vincent, the author, having gauged Corbett's histrionic talent to a nicety.

There will be but one Trilby company on the road next season. This will be the company now appearing in Australia. Returning to this country, they will open in San Francisco in October.

McIntyre and Heath, who will star jointly next season in Dixie Land, promise an innovation in the portrayal of Southern planiation character. Both comedians are artists in their special line, and, if their play does justice to their capabilities, their venture is bound to reap success.

A tent belonging to Sparks and Cole's Circus was blown down at Kingston, N. Y., June 11, and five employes narrowly escaped death beneath it.

The Sages, hypnotists, turned people away at the Allentown Academy of Music, week ended June 6, creating a sensation in the town.

The Labadie and Rowell company have introduced an innovation by giving open-air performances of Ingomar at the Western parks and resorts. Special excursion trains are run, and the enterprise has proven most successful.

George Thatcher is arranging a big vaudeville entertainment, to be given at Stillman Music Hall, at his home city, Plainfield, N. J., next Thursday, in celebration of his fiftieth year on earth.

Jerome H. Eddy goes to his cottage on Cayuga Lake July 1, where he will put in the month on his steam yacht *La Belle Blanche*. In August Mr. Eddy will resume the publication of his weekly *Squib* and his press work. His new play, 1776, upon which he is collaborating with Alice E. Ives, will be produced at a Broadway theatre in November.

Peter F. Dailey will next season have a new comedy which John J. McNally, author of The Widow Jones and other successes of the same order, is now writing for him. It is to be called A Good Thing, and both Mr. Dailey and Mr. McNally are already confident, from the portion of the work now completed, that it will more than duplicate the hit of A Country Sport, the most successful piece Mr. Dailey ever had. In addition to the new comedy Mr. Dailey will also have new management. His coming tour will be directed by Henry B. Harris, son of William Harris, of the Garrick Theatre, and E. Rosenbaum. The latter has been associated with Mr. Dailey for some years, while Mr. Harris was last season manager for May Irwin.

Lon Blanden has just closed a successful engagement with William Morris's production of Michael Strogoff. His performance of Ogareff attracted favorable comment. He will spend the Summer in Western Pennsylvania, where he is under contract with a hotel syndicate to furnish semi-weekly entertainments at a popular Summer resort and water cure.

Edward A. Paulton and Harry Paulton, through their counsel, Colonel J. F. Milliken, have obtained a judgment in the City Court of New York, against George B. McLellan, for $175.0 back royalty on the opera entitled Dorcas, and Jessie Paulton obtained a judgement, in the same court, against the same party, for $275, on a promisory note.

Annie Lloyd has purchased from Edward A. Paulton a burlesque singing version of Trilby, and one of East Lynne, for the sum of $500. She will shortly produce them in this city as a specialty act.

W. S. Bates, mgr. Stratton's Big Comedy Co.

IN OTHER CITIES.

DETROIT.

There has not been anything to speak of going on in our theatres for the past two weeks. In fact, there is a falling-off in the theatrical business in Detroit possibly much sooner than is perceptibly felt in most other places, which is due to the fact that our city is surrounded with beautiful opportunities for outings, particularly on the water hence, it is good-bye to the playhouses almost at the first breath of Summer heat. But we are going to have an innovation in the way of a Summer theatre, that the Jefferson Park Amusement Company, which is the big name of the Detroit organization which has the project in hand, says is going to be the equal, or rather the superior, of anything of the kind in the land. E. J. Rowe, formerly connected with the Whitney Opera House, and C. A. Lacy, the present assistant manager of the Lyceum, are managing the enterprise, and are backed by capitalists of this city, who compose the above-named company. They have secured an ideal site for their pavilion, which has been erected on the river side of Jefferson Avenue just above the waterworks. It is built like all Summer theatres, with a roof but no sides, and will comfortably seat 2000 people. A good stage has been provided, 60x25 feet, with everything else that is necessary. In order to make the music one of the strong attractions, the management has secured the Metropolitan Band, Director Harold Todd, to give a concert before each performance. The orchestra will be under the leadership of Professor Henry Lucker, of the Whitney Opera House. The Grand opening will occur Sunday afternoon, 14, and there will be another performance the same day at 8 P. M. This will be the order of things during the Summer Season, two performances daily, with a different programme each week. Alice J. Shaw, prima donna in the whistling line, is down on the first bill. So is Lew Dockstader. Nettie Black will make her appearance on the bill, and there are others, plenty of them, first-class specialty artists, including Rowe and Rentz, Maybelle Eckert, the St. Belmos, Langley and Faunce, and Diana, the dancer, all of whom will no doubt help make it merry for the patrons of our new Summer theatre next week. Prices fixed upon are ten cents for the afternoon performance, and twenty-five cents for the evening. If the management continue to furnish good first-class attractions it ought to be a go, and we wish it success.

The Germans of our city very evidently did not appreciate the feast which was gotten up for their special benefit three evenings of last week at the Lyceum, when the Irving Place Theatre co., of New York, appeared. The attendance at the three performances (1, 3, 6) was so extremely slim and the management became so disheartened that further engagements for Chicago and other Western cities have been canceled, and the co. has returned to New York. It is a pity, too, for certainly the co. represented an aggregation of real artists, and nothing better could possibly have been seen in the line of German comedy than that furnished by them. They received much deserved favorable comment from the press of the city, but the sad lack of appreciation on the part of our German citizens was keenly felt at the box-office. KENDAL.

ST. PAUL.

At the New Mozart Family Theatre the stock co. produced Ten Nights in a Bar-Room 7-13, opening to a well-filled house. The play took well with the audience. Louis Eaton as Sample Switchel interested the audience and kept them in a merry mood. Eugene Stanley was excellent in the role of Joe Morgan and made a good impression in the stronger scenes. The part of Mrs. Morgan was well sustained by Marguerite Montague. Gussie Gardner was in her element in the roles of Willie Hammond and Mehitable Cartwright. Claude Soares, E. M. Montague, Sam C. Hunt, Robert Fontaine, and Florence Hunt do good work in their respective roles. Little Gladys Montague is a very clever child and played the part of Mary Morgan in a manner deserving special mention. Our Sweethearts 14-20

There was a good-sized audience present at the Auditorium Sunday afternoon, 7, to witness an excellent production of the beautiful cantata Ruth, as presented by the Scandinavian Choral Association, under the direction of Professor John Dahle. The performance was a success.

Manager L. N. Scott, of the Metropolitan Opera House, will give our theatregoers a rich treat in the engagement of Richard Mansfield 11-13. The advance sale of tickets is large. Manager Scott has gotten out an elegant souvenir of the Richard Mansfield engagement, to be presented to every lady patron. It is a series of five books containing portraits of stage celebrities, and is the handsomest souvenir ever presented in this city.

Mr. and Mrs. Lucius Henderson and other members of Milton Royal's Friends co. passed through St. Paul 4 en route to their homes in the East, the co. having closed a successful season 1 at Helena, Mont. Mr. Henderson and his charming young wife, nee Gretchen Lyon, received hearty congratulations and best wishes from many old friends.

Mr. and Mrs. Milton Royal, of Friends co., left Helena for Salt Lake City to spend a short time with their friends, and will pass their Summer vacation in Europe.

M. B. Curtis's Sam'l of Posen co. was in the city during the past week. Mr. Curtis intended playing the towns en route to the Pacific Coast, but the business did not seem promising, so he abandoned his intention and closed a brief and unsuccessful season 2 at Stillwater. Manager Harry Sellers was making every effort to arrange matters so that most of the members of the co. would be able to start at once for New York.

Ben Johnson arrived home on Thursday, having come on with other members of Milton Royal's Friends co. Mr. Johnson has had a leading part in the cast during the last fifteen weeks of the season, and has met with noticeable success.

GEORGE H. COLGRAVE.

LOUISVILLE.

Professor Theodore Fleischer, leader of the orchestra at the Grand Opera House, leaves for New York 16. Manager James B. Camp, of the same house, will also spend a portion of the heated time in the metropolis.

Claude Robinson and Max Flohm, if negotiations now pending are satisfactorily consummated, will go to Atlanta to be associated there with a Summer opera venture.

Henry T. Stanton, the Kentucky poet, read selections from his writings at a local college 8.

The Elks drill corps confidently expect to take a prize in the Drill contest which will be a feature of the annual re-union to be held in Cincinnati in July. A striking uniform has been selected for the occasion, and it is expected that both in the contest and in the parade, the members of the local lodge will make a good showing.

The announcement of the death of Frank Mayo was a shock to the many friends of the veteran actor here. His last engagement in Louisville was played a few months ago and during his stay he was the recipient of many social attentions.

Colonel W. D. Savage, the treasurer at the Buckingham, met with an accident 7 at the theatre, and has since been very ill at his rooms in the theatre building. At this writing two physicians are in attendance upon him, and the latest bulletin regarding his condition is that he is thought to be dying. Manager James Whallen, who was in New York, hastened to the bedside of his faithful employé upon hearing of his dangerous condition, and everything is being done for his ease and comfort. Colonel Savage has been a trusted executive in all of the amusement affairs of the Whallen Brothers for many years, and his death will leave a vacancy in the local amusement colony which it will be difficult, if not impossible, to fill.

CHARLES D. CLARKE.

KANSAS CITY.

John Drew and his excellent co. visited Kansas City for the first time in years 4 6, appearing at the Coates Opera House in Christopher, Jr., and The Squire of Dames. The performances were complete and finished in every detail, and the impression left was most favorable. The acting of the star was thoroughly conscientious and characteristic of him, and among the members of the co. affording him strong support were Annie Irish, Ethel Barrymore, Gladys Wallis, Arthur Byron and others. Maud Adams shared the honors with the star, and displayed rare emotional talent. The Elks appeared in a strong minstrel bill at the Coates 8, 9, and gave performances which were uproariously hilarious. The boys really displayed great talent and made quite a little money out of the enterprise. They had some professional assistance and the performance lasted until after 12 o'clock each night.

The Fairmount Chatauqua now in progress at Fairmount Park has drawn thousands of people during the pleasant days of the past week. The largest attendance of the week was drawn by T. De Witt Talmage, who lectured twice. Among other entertainers were the Arion Lady Quartette, who pleased their audiences immensely; Estner Fee, violinist; and Harriet Cleavenger, elocutionist.

The Fairmount Stock co., under the management of Stewart Allen, will open a Summer season at the Fairmount Auditorium 15, presenting light comedies, interspersed with specialties. The co. has arrived, and is now rehearsing the double bill for the opening week, consisting of My Uncle's Will and Nita's First.

The Forepaugh and Sells Brothers' Show drew crowds 6.

FRANK B. WILCOX.

PROVIDENCE.

There is very little of interest in the Providence theatrical world just at present. The shore resorts have not opened for the season yet, but concerts are being given Sundays by the American Band at Crescent Park and the National Band at Rocky Point. The chief amusement here is the bicycle, and hardly a day passes but what some one with the "scorching fever" gets hauled up for mowing down pedestrians, and it's too bad Justice "Biff" Hall isn't here.

Theodore Babcock's New York Stock co. played its second week's engagement at Lothrop's Opera House 8-13, and presented an amusing comedy called The Fortune Teller, with the author, R. F. Sullivan, as Daddy Hope. The leading roles were portrayed by Wright Huntington, Mr Babcock, Frank Walcott, and Eva Taylor in an artistic and praiseworthy manner. Frank Riddell and Dollie Brooks provided abundant comedy and received just recognition for their clever work. J. V. Everham, William West, Jimmie Devlin, Hattie Nevill, Jeanne Fowler, and Susie Howard made up an excellent supporting co. During the action of the play Dollie Brooks sang several songs and scored a success with her latest, "A Little Tin Gee Gee." William West gave some clever imitations of Chevalier and sang "Old Dutch," "Mrs. 'Awkins," and "Beer." Master Jimmie Devlin appeared in several well rendered baritone selections and was liberally applauded. The members of this co., during their brief stay here, have become very popular, and are giving some of the best performances ever seen at this theatre. The Octoroon 15-20.

The first performance at the Floating Palace Theatre at Crescent Park is announced for 20, when a new opera, entitled The Mandarin Zuno, will receive its initial presentation. The music was written by our able bandmaster, D. W. Reeves, of the American Band, and the libretto by George W. Currier, of Boston. The time of the opera is at the feast of San Lin, and the scenes are laid at Pek'n.

The Chimes of Normandy was produced at the Palma Theatre 10 by Fred S. Gardiner and his pupils, assisted by Loretta Brennan, late of the Francis Wilson Opera co. The co. has been rehearsing for several weeks, and gave a fine presentation. Special scenery was provided for the occasion, and the opera was elaborately staged under the direction of Howard L. Kranz. The cast included John Grenicheaux, Fred S. Gardiner; Henri, W. Ed Fiske; Gaspard, John Tierney; Bailli, D. J. Mowry; Notary, Gilbert F. Hayward; Serpolette, Loretta Brennan; Germaine, Eva Robinson; Gertrude, Mrs. Jessie Pratt.

HOWARD C. RIPLEY.

BUFFALO.

Pinafore, for the benefit of the Newsboys' and Bootblacks' Home, was given 8, 9 at the Star Theatre to packed houses both performances.

Chauncey Olcott as Ralph Rackstraw, and Agnes Stone as Little Buttercup were the only professionals in the cast. The amateurs did some excellent work. Chief among them was Sarah Tilden, whose Josephine was a sweet and charming piece of work. Miss Tilden is the fortunate possessor of a lovely soprano voice, and is also gifted with no small amount of dramatic ability. She has figured prominently in amateur theatricals before.

Percy Lapey as Captain Corcoran, Charles Hager as Dick Deadeye, and Al Hager as Bill Bobstay are also to be commended for excellent work. Miss Pease of Batavia, who appeared as Hebe, made her first appearance in amateur theatricals in Pinafore, and showed that she has a decided gift in that direction.

Chauncey Olcott is a Buffalo favorite, and the reception accorded him was very cordial. Miss Stone as Little Buttercup also came in for her full share. The Sir Joseph Porter of E. A. Wallace would put many a professional to shame. It was both original and funny.

Flowers galore were passed over the footlights to the women, and Mr. Wallace was the recipient of a walking-stick twined with roses.

Between the acts on the second night, John Lund, director of the Buffalo Symphony Orchestra, who was the musical director of the performance, was presented with a handsome alligator traveling-bag from the women of the board of managers of the Newsboys' and Bootblacks' Home. Mr. Olcott was presented with a handsome dressing case.

The Wilbur Opera co. begin a Summer season of comic opera at the Star week of 15. There will be four matinees weekly. Each performance will be embellished with a new lot of living pictures. Fra Diavolo will be given 15-17 and Two Vagabonds the remainder of the week. Popular prices will prevail.

The other theatres are dark. Bicycle meets prove more popular than the theatres since the beginning of hot weather, and it took the name of charity to make even Pinafore the success it proved.

MARIAN DE FOREST.

MINNEAPOLIS.

The star feature of the dramatic season just closing is the engagement, for three performances which began 8, of that eminent and scholarly actor, Richard Mansfield, at the Metropolitan Opera House. The first play of the engagement was Joseph Hatton's dramatization of The Scarlet Letter. Mr. Mansfield has given it an appropriate scenic equipment and in the disposition of his players has effected a harmony that makes all the roles stand out prominently.

The role of Arthur Dimmesdale, the errant clergyman, has been studied with that care and devotion to artistic principle which characterizes every one of Mr. Mansfield's creations.

Clara Schuman's Ladies' Orchestra at Lake Harriet is attracting large crowds of music lovers to that delightful resort. The ladies have a perfection of execution the equal of which has seldom, if ever, been seen in this city. Ada Rudolph, trombone soloist, is a thorough artist and has attained a degree of proficiency which is exceptional. Cora Lewis is a thorough master of the drums and other instruments connected with her position. Brownie Greaton, cornetist, has an ease and perfection of execution which immediately wins the admiration of her hearers. Mignon Coursen, first violinist, also deserves special mention for her excellent performance on that instrument. F. C. CAMPBELL.

OMAHA.

Boiano Reed, supported by Isadore Rush and a well-balanced co., closed his season at Boyd's Theatre 9, presenting The Politician to a large and well-pleased audience. Charles Wyngate, who has been taking the part of the lawyer in The Politician, leaves the co. here to join the Prawley co. in San Francisco. The extensive repertoire of the Columbia Theatre co. will give Mr. Wyngate a broader scope for his acknowledged talent.

Frank Mayo, the distinguished American actor, has appeared in his last play. Death gently lowered the curtain over his busy life on the Pullman while he and his co. were journeying to Omaha to give what was intended to be the closing engagement of the season. All arrangements had been made by the local Lodge of Elks to tender Mr. Mayo and his co., together with the Roland Reed and Primrose and West cos. a special entertainment. But the flowers that were to add to the festivities of the reception served to swell the mass of like tributes of esteem that surrounded the bier. The remains were escorted to the train by the Elks in a body, and many hearts throbbed with sorrow as they paid their last testimonial of regard and esteem to this fine type of manhood. R.

JERSEY CITY.

William F. Broderick, who was a member of the co. that appeared in Liberty Bell, recently presented in Boston, arrived home here 6, much disgusted with the entire affair. A small combination has been formed here to give performances at the small Summer resorts, and the co. will start out July 1. William Broderick will be the bass; Carrie Ewald late of the Masqueraders co., comedienne; Montjoy Walker, comedian; J. Leslie Gossin, dramatic readings; John E. Keefe, piano soloist; and John E. Langabee, representative. A miscellaneous programme will be rendered, besides a vaudeville called Madame is Abed, and Offenbach's operetta, The Rose of Auvergne.

William Black, the new lessee and manager of the Lyric Theatre, Hoboken, opened his house 8-13, for one week only, to play Stowe's Uncle Tom's Cabin co. The co. and production is ahead of all predecessors in the same play. A picked brass band, the numerous animals identical with U. T. C. cos., and a good support are among the attractions. The play is presented in spectacular form. Business good.

WALTER C. SMITH.

INDIANAPOLIS.

The Summer theatrical season was opened 9 by the Temple Opera co. at Wildwood in The Pirates of Penzance. The co. is a specially selected one, and is under the direction of Edward Temple, of the Francis Wilson co., and he has with him a number of last season's members of this co. Josephine Knapp takes the leading soprano's role, and the tenor role will be well cared for by Charles Lyding. The attendance on the opening night was not large, owing to the cold weather. This co. will remain in Indianapolis throughout the Summer.

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CORRESPONDENCE.

ALABAMA.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): The season at this house has closed, and the owner, John H. Noble, and Manager St. John are enjoying the ocean breezes of St. Simon's Island, off the Georgia coast. Before leaving, Mr. St. John stated that he had some excellent cos. booked for next season. The outlook for every kind of business, especially theatrical, is better than it has ever been in Anniston. Every manufacturing industry is running on full time, and new industries are starting up every week. Oxford Lake Park, on the Anniston and Oxford electric car line, had as an attraction 1-6 the Armstrong Family of Swiss bell-ringers; business only fair, owing to inclement weather.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Ada Rehan and the Daly co. in School for Scandal 9. Coming: Trip to Chinatown. ==OAKLAND THEATRE (J. J. Collins, manager): Gracie Plaisted in musical comedy, Tina, to fair business 1-6. Milton and Dollie Nobles in From Sire to Son 8-13.

STOCKTON.—AVON THEATRE (Simpson Brothers, managers): No bookings and theatre dark ==YOSEMITE THEATRE (Adams and Newell, managers): Charles Drew 19; Euphonic Opera co. 25, 26.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): White Mahatmas 7; John Drew 30 ==BURBANK THEATRE (Fred A. Cooper, manager): The Davis-Moulton co. closed their season of six weeks in My Partner 6. The house will remain dark until July.

COLORADO.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Rhéa in Josephine 4; in Nell Gwynne 5 to good houses. ==TIVOLI THEATRE (E. C. Rice, manager): The Payton Comedy co. 1-10 to excellent business.

GREELEY.—OPERA HOUSE (W. A. Heston, manager): The State Normal School exercises 7-11.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Rhéa in Nell Gwynne 6 to good business; performance first-class. Payton Comedy co. 8-13.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Rhéa 2 in Josephine to a large and well-pleased audience. John Griffith in Faust 5 to a good business.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Rhéa as the Empress Josephine played to fair business at advanced rates. Edmund L. O'Connor as Napoleon did well, as did the other members of the co. The L. High School held their graduating exercises 6. J. B Gunning, the boy hypnotist, 8-10.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Griffith's Faust to a good audience 6 ==COLISEUM (M. B. Irvine, manager): J. P. Howe's American Girl co. week of 6 to good business. This is one of the best cos. seen here and every one was pleased.

CONNECTICUT.

HARTFORD.—ITEMS: Both theatres and Donoghue's Auditorium are closed for the season, with possible exception that there may be a couple of weeks of light opera this Summer at Parsons'. The new Oriental Bouffet and Rathskeller connected with Parsons' Theatre was formally opened 6, and was visited by an immense throng, who were delighted with the originality and splendor of the place. Jewett, the magician, announces that he will add hypnotism to his repertoire next season.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): House dark, with nothing underlined for the near future. ==GRAND OPERA HOUSE (G. B. Bunnell, manager): The season closed 6 with Santanelli, the hypnotist.

NEW LONDON.—LYCEUM THEATRE (Ira M. Jackson, manager): The Lyceum Theatre Stock co. in Our Boys 9, 10 gave a good performance to good business.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Hamlet was presented 5 by local talent, and was the best amateur performance ever seen here. Florence Woodruff as Hamlet received many encores.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE (Charles D. Coburn, manager): House dark week ending 6. Siege of Vicksburg 17, 20.

IDAHO.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): Hopkins' Trans-Oceanic Specialty co. 7 to a fair house; good satisfaction. Rhéa in Nell Gwynne 13.

WALLACE.—OPERA HOUSE (Richard Dixon, manager): Chase stock co. 1-3 to good business; performance fair. Richards and Pringle's Minstrels 11, 12.

BOISE CITY.—COLUMBIA THEATRE (J. H. Pinney manager): Hopkins' Star Specialty co. 6, matinee and evening, to fair business; specialties fine.

ILLINOIS.

DECATUR.—ITEM: Manager Given, of the Grand, will be in New York for several weeks to arrange for attractions for the coming season. He will be assisted by ex-Manager F. W. Haines, whose acquaintance with the profession will materially aid Manager Given.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Eunice Goodrich co. week of 1 to fair business. The matinee benefit for Mrs. Paul Bordman netted a fair sum. The season will close 18 with Richard Mansfield in Beau Brummel.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Nelson and Willard co. in repertoire 1-6 to light business; good co.

AURORA.—OPERA HOUSE (J. H. Plain, treasurer): Eunice Goodrich began a week's engagement 8 at popular prices to a large house.

OQUANKA.—GRAND OPERA HOUSE (Hutchins and Moir, managers): The Alba Heywood Concert co. 2, business being only fairly good. A drizzling rain all day kept many away. The co. is a clever one, and the performance was highly appreciated by the audience. Alba Heywood is excellent ==OQUANKA OPERA HOUSE (Lucy Patterson, manager): Dark until August, with the exception of a home talent entertainment.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): House dark week of 8.

CLINTON.—RENNICK'S NEW OPERA HOUSE (W. B. Cundreff, manager): Dark 1-10 ==NEW OPERA HOUSE (John B. Arthur, manager): Dark 1-10.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): No attractions booked for this month.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The musicale given by local talent 9 was largely attended by a well-pleased audience, who liberally showed their appreciation of the excellent programme rendered. R. V. Prosser, of Bloch and Bowers' Minstrels, was warmly received, and sang by special request "Doris," and kindly responded to several encores. Mr. Prosser is without doubt the most popular, if not the best singer that visits us. The Kimmel Family Band, a musical organization that stranded down South some weeks ago, played several popular pieces in a very commendable manner and were liberally applauded. ==ITEMS: The Mandolin and Guitar Club, one of our best musical organizations, will give a musicale on board a river steamer 11.—Evan Prosser, E. R. of our Elks lodge, has completed all arrangements for the Cincinnati reunion, July 7-9. Quite a large delegation will attend from here.—The people here learned with much regret of the death of the veteran actor, Frank Mayo. He is well known here on account of the careful coaching he gave Kathleen Kerrigan when she made her debut in Davy Crockett. Miss Kerrigan was formerly a resident of this city.

TERRE HAUTE.—ITEMS: The Harrison Park Theatre, the new Summer theatre here, not being finished in time for the opening attractions engaged, the co., which includes Ida Fuller, Billy Van, and others, was transferred to Naylor's Opera House 1-6 and opened at the Casino 7 for one week.—The Casino is one of the largest and most complete Summer theatres in the country, the seating capacity being over 4000, and is so constructed as to have no pillars, posts or supports in the auditorium. The stage is also of large proportions and complete in every detail. Manager Dickson, of Naylor's, which is now closed for the season, will also manage the Casino.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): Fin-de-Siècle Mandolin Club Minstrels 1 to a large and fashionable audience; performance good: receipts, $197. School commencement exercises 2.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): House dark 2-16.

RICHMOND.—THE CASINO (Dobbins and Whiteleland managers): Business continues good. Phil Peters, old scier, and Nettie Peters open 9.

IOWA.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser and B. B. Morss, managers): House dark 8-13. ==ITEM: Manager Weiser leaves 8 for a six weeks' trip to the far West.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): House closed for the season.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Eugene O'Rourke in The Wicklow Postman to good business 4; performance good.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): John Drew and his excellent co. presented Christopher, Jr., to a large and fashionable audience 2. The Wicklow Postman drew good business 3.

FORT MADISON.—MARQUETTE AUDITORIUM (John Downs, manager): J. Randall Brown, mind reader and spiritualist, 3 to a large audience. ==ENGINE GRAND (C. H. Salisbury, manager): High School commencement exercises 5.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (John B. Henderson, manager): Marie Wellesley's Players closed a very successful three weeks' engagement 6. ==ITEMS: This closes the best season this house ever had. The theatre will be redecorated during the Summer, and Sosman and Landis, scenic artists, of Chicago, have been engaged to paint new special scenery.—Assistant Manager George B. Peck left for New York 8 to book attractions for next season.

KANSAS.

TOPEKA.—Both houses dark. No announcements. Manager Orlin T. Crawford says that the attractions already booked for next season are of a higher class than for several years. The last Topelican Thespian to come in is Will Wadsworth, who has been playing Decatur in Alabama. He will Summer and simmer here at home.

MAINE.

PORTLAND.—PEAK'S ISLAND PAVILION (Bartley McCullum, manager): The wife, with Miss Hall and Mr. Horne, week of 15 ==ITEMS: Madeline Saunders was obliged to cancel her season's engagement here as second leading lady for Mr. McCullum. Miss Robertson, a very clever actress, of the Frohman Stock, was substituted.—Proprietor Jukesbury, of the Portland Theatre, is in New York this week.—Littlefield and Markeley continue packing the Palace nightly with first-class vaudeville attractions.—The new Riverton Theatre will open the first of ten weeks' engagements 15 with variety.—Mr. Blanchard, of the Jed Prouty co., is in town this week, the guest of Actor F. C. Prince, of Nance Oldfield fame. Mr. Blanchard is Richard Golding's understudy.—Ward and Curran, the famous character artists, will do specialty work during the two opening weeks at the Pavilion.—All the McCullum co. are nicely housed on the island for the season. Rehearsals are being held daily, under the personal supervision of Mr. McCullum. He says, without doubt, he has the strongest Summer Stock co. in the States, most all of them being stars who played in the leading plays seen last season.—Belle Thedore, of Herne's Shore Acres co., has leased a cottage for the season. She will be joined by her family in a few days. Mrs. Theodore will assume the role of Ann Berry to George Wilson's Uncle Nat next season, when Shore Acres opens its season here in September.—Peak's Island is fast growing into popularity as a theatrical resort, and to stroll down along the water front these fine days one would almost imagine he were on the Rialto.—Miss Ingram is accompanied this season by her mother, who has a cosy little cottage, which is very popular with the theatrical fraternity.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): The Ethel Tucker co. 1-6 to fair business; excellent repertoire co. Next: Hall and Donnelly's Minstrels.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): House dark 8-13. Old Jed Prouty 20, Ethel Tucker week of 22. ==ITEM: Thomas E. Shea and family are enjoying a vacation at Northport.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees): Dark 2-9.

LONACONING.—RYAN'S OPERA HOUSE (Maryland Supply Co., managers): The Langdon Dramatic co., booked for 8, failed to appear.

MASSACHUSETTS.

LOWELL.—LAKEVIEW THEATRE (Nelson A. Morkill, manager): The attractions for the week of 1 were Polly Holmes, the Irish Duchess; Phyllis Ruffell Ordway, vocalist; the California Trio in a knockabout act; the Hewlettes in sketch, and Charles Kenna in monologue, songs, etc. Considering the cool evenings, the business has been very fair. Ferdinand Singhi presided at the piano, and Andrew Gray guarded the door. With this exception, the roster of the house is the same as at the Savoy.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Dark 1-6.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): House dark 3-11.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Mrs. General Tom Thumb and her co. gave a pleasing entertainment 8 to fair business.

MICHIGAN.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Breever, managers): House dark. ==CALEDONIA PARK CASINO (F. H. Knapp, manager): The vaudeville performance at the Park 1-6 drew fairly well the first half of the week, but owing to wind and rain storms business was not so good the latter part. A heavy thunder-shower prevented the usual good attendance at the regular Sunday concert. ==ITEM: Frank F. Rowell, of the Labadie-Rowell co., closed his engagement 13, and will spend his vacation at his home in this city.

FLINT.—Both houses dark week ending 9.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): House has been dark for two weeks ending 6.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): House dark 4-11. The Courtleigh stock co. in The Whirlwind 12; The Open Gate 13.

SAULT STE. MARIE.—SOO OPERA HOUSE (G. G. Scranton, manager): Mattie Vickers 8 to good business, though weather was very stormy.

BENTON HARBOR.—YORK'S GRAND OPERA HOUSE (J. A. Simon, manager): Leon's co. in Flosser's Wedding 8, 9; fair performance to very light business.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): M. B. Curtis in Sam'l of Posen 2 to fair business.—MASONIC HALL: Clara Schumann's Ladies' Orchestra 5; very enjoyable entertainment to a large audience.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Remenyi 1 to fair house; excellent entertainment.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): House dark 1-8.

BRAINERD.—SLEEPER HOUSE (H. C. Stivers, manager): Remenyi 4; performance good; receipts small.

MISSOURI.

JOPLIN.—HAVEN OPERA HOUSE (H. H. Haven, manager): Spooner Dramatic Co. 6-13 in repertoire. ==CLUB THEATRE (H. H. Haven, manager): Mable Jenness Venter 15.

MACON CITY.—JOBSON OPERA HOUSE (T. W. Gieselmans, manager): Home Talent Opera co. to good business 2.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): Season closed.

CAPE GIRARDEAU OPERA HOUSE (J. F. Schubert, manager): House dark 1-7.

MISSISSIPPI.

WATER VALLEY.—VALLEY OPERA HOUSE (Herring and Crosby, managers): House dark week of 8. ==ITEM: The regular season has closed at this place; nothing booked except a local minstrel performance.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Dark 8-13.

NEBRASKA.

LINCOLN.—LANSING (Ed A. Church, manager): Primrose and West's Minstrels 10. ==THE FUNKE (F. C. Zehrung, manager): Boston Comic Opera co. 10-13.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. W. Davis, manager): Weston Dow co. 9; receipts, $2 25. ==ITEM: David E. Dow left for his home in Massachusetts on account of illness.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Richard Golden in Old Jed Prouty 15.

NEW JERSEY.

TRENTON.—ITEM: W. R. Williamson, manager of the Taylor Opera House, has tendered his resignation, to take effect July 1. Mr. Williamson came from Wilmington, Del., to take charge of the house at the opening of last season. He has made many improvements and has conducted the house in a manner most satisfactory to the patrons.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): The Benefit Testimonial to Manager J. E. Starkes, given on 5, proved a decided success, and a very fair sum was realized, there being a large audience. The programme was as follows: Overture, Professor Bragdon's Orchestra; Evans and Vidocq, black face comedians; Lyric Quartette, James Young, in recitations; Barney Reynolds, German dialect comedian; Dr. Wallhauser, baritone solo; Irene Franklin, in songs and dances; Mart King, humorist; Lottie Elverson, soprano solo; Mons. Guibal, assisted by Lilly Ortez; Lyric Quartette; and O'Brien and Wright. The annual concert of Rutger's College Glee Club 12.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): House dark 8-13.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Sages, hypnotists, played to fair business 1-6 and gave an amusing entertainment. Class 1896, Atlantic City High School, held their commencement 9. Professor Tressi will commence the rehearsal of Young and Fralinger's Opera co. 22.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Public Schools Commencement exercises 18.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): Charles Lee's London Show 16.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (Woodward and Davis, lessees): The Mayor of St. Brieux was sung at three performances 4-6 by a local cast, and the receipts were about $1500. The music, which was by Prof. Miller, includes many catchy airs and waltz movements, and is worthy of much better lines, some of which were very stupid. An effort was made to be funny, but it was strained. The comedy parts were sung by W. S. Corliss, J. J. Martin and Alice Graham. The bulk of the singing was by Vernelia Gilmore, Dr. Arthur Root and Colonel S. E. Marvin. The chorus numbered sixty. The orchestra was led by Prof. Mills, and the whole thing was ably managed by William S. Newton. ==ITEMS: Theatricals are now at a standstill, and will probably remain so till the latter part of August. Meantime Manager Proctor, of the Leland, is filling dates for next season, and the various lessees of the hall are hustling for business.—Resident Manager, Ad Gerber, will be connected with Proctor's Pleasure Palace during the Summer, and will return in the Fall to look after the interests of the Leland. His numerous friends will be pleased to welcome him.—Carrie Turner Mack will appear next season in one or more new plays which are being written for her.—Miss Gilmore has a very sweet voice which, with the proper training, will enable her to enter the ranks of comic opera singers with success.—Miss Graham, who is a sister of Howard Graham, press agent of the Leland, did clever soubrette work in The Mayor.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): The Syracuse Athletic Association presents a musical farce-comedy, by H. P. Bigelow, entitled Wheels, 16. ==ITEMS: Manager F. D. Hennessy is in New York booking attractions for next season.—Damon Lyon, formerly of Daly's and Potter-Bellew co., is spending the Summer at his home here.—Harry J. Ridings, of Al. Field's forces, is also resting here at his home.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): House dark 1-6.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): House closed. ==ITEM: Mr. and Mrs. Frank Buoman, of the Robert Wayne co., arrived home for the Summer season 8.

POUGHKEEPSIE.—ITEM: Harry Elting, advance agent for Carrie Louis co., is at his home in this city for the Summer.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark 8-13.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Sons of Veterans State convention 22-24.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Nell Gwynne, by local talent, was repeated by request 5 before a large and enthusiastic audience. ==ITEM: Arthur C. Sidman and his talented wife have gone to New York city, where they have an engagement for the Summer months.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Dr. Bill 4 to a poor business; co. first class and deserved better patronage. This closes the house for the season.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Dark 3-11.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Season closed until Aug. 26.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Mahan's twenty-second annual music festival closed 6; attendance large all through the week. Among the artists who appeared were Emma Juch, who was received with the greatest enthusiasm, and whose selections gave more delight to our festival audiences than any artist who has appeared here for years; Alma Webster Powell, Geraldine Morgan, Conrad Becher, Cary Florio, and Beethoven Trio Club, assisted by the Festival Symphony Orchestra and a grand chorus of over three hundred voices.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Svengala, the hypnotist, closed 4 on account of poor business. ==BIJOU THEATRE (A. A. Fennyvessy, manager): Professor Low, assisted by Mlle. Marie Bernheim, opened a week's engagement to fair business 8.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers): Dark 5-15.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Richard Mansfield in Beau Brummell to a very small audience 5. Mr. Mansfield's impersonation is beyond praise. They close their season of thirty-two weeks in Milwaukee, Wis., 20. The Ollie Torbett Concert co. 11; Buckeye 13. Eddie Foy, in his latest laughing success, The Strange Adventures of Miss Brown, 23. Rhéa 29.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): House dark.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Richard Mansfield presented Beau Brummell to good business 6. The occasion was made quite a society event. The entire cast is first-class. Anna Eva Fay 11-13; High School Commencement 12; Eddie Foy 22; Rhéa 25.

OHIO.

COLUMBUS.—ITEMS: The Minstrel Festival at the Grand 9, for benefit of the employes, drew a fair-sized audience and those appearing were: Alf Gibson, William Patton, J. A. Quigley, Doc Quigley, Charles F. Byrne, William Lewis, the Apollo Quartette, George L. Behrens, F. Doremus, Charles Bench, the Reeds, M. To You Kitchi, and the O. S. U. Dramatic Club. The

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entertainment was one of the best, all taking part being professionals.—The Southern Theatre, having been leased to Freeman Brothers first, though the lease was never signed, the chairman of the directors released it to George Ketchum, of Toledo. The case is now in court and will be decided 12.—George Ketchum and Lee Boda were in the city this week.

MARION.—ITEM: The Elks entertained at a Ladies' Social Session 6. Among the strangers present was Frank M. Dunlop, Denver Lodge No. 13. He gave some very clever imitations of Henry Irving, Sol Smith Russell, and other prominent actors.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): House dark week of 8.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): House dark 8-13.

KENT.—OPERA HOUSE (Mark Davis, manager): Pygmalion and Galatea will be presented by Oliver Labadie, W. A. Moriarty, Eugenie Scott, and others 15, for benefit Riverside Cycle Club.==ITEM: Randolph Park Opera House is rapidly nearing completion and will be ready for the opening about 20. Shadow of a Life will be the bill.

LIMA.—FAUROT OPERA HOUSE (W. A Livermore, manager): Commencement of Lima High School 10.

OREGON.

BAKER CITY.—RUST'S OPERA HOUSE (Phil V. Nebergall, manager): Hopkins' Trans-Oceanic Star Specialty co. to a well-pleased audience 4. Mrs. Lewis lectures on "A Theory in Tatters" 8.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): The Merry Makers week of 15.==PENTARG PARK (Harrisburg Traction Co., managers): The new pavilion has been opened and large attendance is the result. These entertainers are on the programme: Harry and Ella Smith, sketch; Bryan Collins, baritone; Billie and Myrtle Musgraves, comedy sketch; Prince Paul, child club swinger; and Logrenia, magician. Noss Jollity co. in The Kodak week of 15.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Wilbur Opera co. 1-6 to fair business and very appreciative audiences; co. good. The Living Pictures were the best ever seen here. The marches received much applause and are certainly a credit to the co. The theatrical season closed with the above attraction; it has been a fair season.==ITEMS: Later in the month Travette Maffett, late of the Bostonians, will put on Pinafore, assisted by Joseph Austrian and Joseph A. Klein, and it promises to be the success of the season.—George Bubb, the efficient doorkeeper of the Opera House, and Mr. Purrington, local manager, deserve praise for the courtesy they invariably show to the patrons of the house.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Wilbur Opera co. 8-10, with two matinees, to good business.==ACADEMY OF MUSIC (M. H. Burgunder, manager): Dark week of 3-9.==DAVIS'S THEATRE (George E. Davis, manager): Dark week of 10.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Oratorio, The Holy Land, 9 to S. R. O.

CAMBRIDGEBORO.—SAYLES OPERA HOUSE (H. B. Wilber, manager): Southers Price co. closed the week of 6 to good business.==ITEMS: Ed Bailey joins Robinson's Circus.—Mr. and Miss Southers went to Chicago; Mrs. Southers to Toledo.—Edward Dilger went to Washington, and Manager Bankson went to his home in Michigan.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Merry-Makers gave His Mother-in-Law, Three Hats, Gloriana, Uncle John, Glimpse of Paradise, and Baby week of 8 to large houses. The co. is composed of very clever actors, and the performances were well given and very enjoyable.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): House dark week of 8.

CARBONDALE.—WATT'S HALL: Dr. Lowe, mesmerist, 1-16 to good business; performance very mystifying.

MAUCH CHUNK.—OPERA HOUSE (John H. Fagg, manager): Coming: Svengala, the hypnotist, opens for a week 22.

WARREN.—LIBRARY THEATRE (Frank R. Scott, manager): Emil Liesling, the celebrated pianist, gave a recital 6 to fairly and well-pleased audience.==ITEM: With this attraction the season closes until Sept. 1; business has been unusually good.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Lyceum Theatre stock co. of New London, Conn., presented A Fair Rebel in a satisfactory manner 11 to a fair-sized house.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): House dark 8-13. Si Perkins co. 19.

TENNESSEE.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeldt, managers): House dark week of 8.

TEXAS.

EL PASO.—MYAR'S OPERA HOUSE (Rigsby and Walker, lessees; H. Godwin Mitchell, manager): House dark week ending 6.==ITEM: Rigsby and Walker assumed control of this house, and appointed H. Godwin Mitchell local manager. A. B. McKie, the retiring manager, has the kindest wishes of the community. It is sincerely hoped that the coming season will be more of a financial success than the past.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Coming: Trans-Oceanic Specialty co.; Rhea.==GRAND OPERA HOUSE (J. B. Rogers, manager): Camille, with Jennie Kennark in title role, drew fair business week of 1. H. Coulter Brinker as Armand made a hit on this his first appearance at this house. Miss Kennark gives a dainty grace to the character of Camille. Manager John Rogers made his debut in the gambling-house scene. He didn't do a thing but "bring down the house."==LYCEUM THEATRE (Gates and Ellsworth, managers): This house has picked up considerably week of 1, Two of a Kind being the bill. The specialty work of J. B. Post and Jean Weiner, the Russells and Villa Savne, delighted their audiences.==ITEMS: A complimentary concert was tendered to Charlotte Littell May 31 at Unity Hall. Jennie Kennark, Brigham Royce, H. D. Blakemore, H. C. Brinker and other professionals assisted, all eliciting great enthusiasm.—Miss Littell and Wallace Monroe have gone to New York.—The stock co. at the Grand will play Camille 8, 9 for benefit of the Free Kindergarten.—Brigham Royce's Co. of Players will put in a week at the Grand Opera House before going to California.—Professor Evan Stephens will give a mammoth concert July 2 for the benefit of the Carnival Fund. The Tabernacle choir will have five hundred or more singers, besides several hundred instrumentalists and the big organ.—Charlotte Tittell made many friends here.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Belle Solman's physical culture class 5 to big house. Rebecca McKenzie co. 6; Hopkins' Trans-Oceanic Specialty co. 10; Rhea 12.==THOMAS OPERA HOUSE (T. B. Lewis, Jr., manager): Peck's Bad Boy and A Life For a Life played to fair business week of 6.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Sousa's Band, matinee, 8 to over $400. This closes the season at this theatre, bookings for next season are good, and patrons of the theatre are promised some very strong attractions. Business has been remarkable.

MONTPELIER.—GOLDEN FLEECE HALL (R. C. Bowers, manager): Sousa's Band 8 played to nearly $800.

VIRGINIA.

ROANOKE.—ITEMS: A change in the management of the Academy of Music for the coming season has just been announced. Charles W. Beckner succeeds J. L. Hooper, who has for the past season given to the people of Roanoke first-class entertainments, and who, by his courteous manners, has won many friends, who will wish him every success. Mr. Beckner is well known here, as he formerly controlled the Roanoke Opera House.—Harry Ward and M. A. Moseley are here organizing the Barlow Brothers' Minstrels. They open their season early in August.

PETERSBURG.—ACADEMY OF MUSIC: House dark 8-13.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Concert by Professor Arlington Smith's pupils, assisted by W. H. Stark, 5.

WHEELING.—MOZART PARK (M. H. McNabb, manager): Conterno's Famous Concert Band 8, 9 was prevented by rain from giving more than a taste of their quality, which was a great disappointment to about 3000 people.

WASHINGTON.

TACOMA.—Both theatres dark May 31-6.

ELLENSBURGH.—LLOYD'S OPERA HOUSE (C. E. Finberg, manager): The Schuberts, of Chicago, to good house 2.

WISCONSIN.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): The Hutchinson family Concert co. gave a fine entertainment to a small house 3.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): House dark 1-6, and as season is closed and house-cleaning in progress, will remain dark for a time at least.==LAKESIDE AUDITORIUM (W. C. Piede, manager): Frost and Fanshawe closed a successful week of well-merited business 6 in repertoire at popular prices. Marie Wellesley 15.==ITEM: Manager E. R. Harding resigns from active management, and W. C. Tiede steps into the title.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Columbia Comic Opera co. presented the following bill week ending 6 to fair-sized audiences: Black Hussar, Said Pasha, Bohemian Girl, Boccaccio, Fra Diavolo, and Pinafore.

FOND-DU-LAC.—CRESCENT OPERA HOUSE (P. B. Huber, manager): A. Frederick Collins's Psychological Quintette 4-6 to fair houses.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Local amateurs gave The Love Chase 4, benefit for the U. W. Athletic Association, to a large and fashionable college audience. The performance ran very smoothly, nearly all of the characters being well portrayed, the Pendlove, by Marcus Ford, carrying off the honors for make-up, conception, and acting. The Marie Wellesley Players in repertoire opened for a week 6 with Suwanee River at popular prices to a big house.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Ezra Kendall in A Pair of Kids 12; Flossie's Wedding co. 15-17.

BARABOO.—THE GRANDE (Butler and Shults, managers): Alba Heywood 19.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The Frost and Fanshawe Dramatic co. opened a week's engagement at popular prices. The co. presented An American Beauty 8, East Lynne 9, and The Country Postmaster 10; co. fair; business small.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Our Jonathan co. May 31-6 to poor business at popular prices.

GREEN BAY.—TURNER OPERA HOUSE (J. H. Nevins, manager): German Stock co. in Ein Gemachter Mann to a fair-sized house 9. Frederick Collins's Psychological Quintette 11-13; German Stock co. in Daniela 16.

WEST SUPERIOR.—GRAND OPERA HOUSE (R. J. Wemyss, manager): Beebe-Davis Stock co. 1-7 to poor business. Evelyn Gordon co. in repertoire opened 8 for a week at popular prices to good business.==ITEM: During the parade of Ringling Brothers' Circus 9, one of the horses became frightened, and ran up the crowded street. Two boys were injured, one fatally. Notice of damage cases of $10,000 and $20,000 were at once served on the circus management.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): VanDyke and Eaton turned hundreds away nightly 1-6. They close their engagement 13. Richard Mansfield in Beau Brummel 15.

CANADA.

BELLEVILLE.—CARMAN'S OPERA HOUSE (Power Brothers, managers): House dark 3-9.==ITEMS: Paul Lallonde, who has been with Hi Henry's Minstrels for the past season, is home for the Summer.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Ida Van Cortland co. May 25-6 in repertoire to fair business at popular prices. The Flints (hypnotists) opened a week's engagement 8.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Marco, the magician opened 8 for a week's engagement to a large audience, which seemed greatly pleased at the performance.

MONTREAL.—THÉATRE FRANÇAIS (W. E. Phillips, manager): A large and fashionable audience packed this house 8 to witness the first performance of The Plunger by the stock co. Ralph Cummings in the title role could hardly be improved upon; it was a decidedly clever performance. Robert Cummings was also good in the conventional part of Walter Glyndon, Jessie Wyatt as the Widow was capital, and Beryl Hope made the most of the somewhat colorless heroine. The scenery, especially the Third Avenue Elevated Railroad, was very good. Farrel and Taylor, musical team; Emma Francis, dancer; Gilbert Sarony, and others make up a capital vaudeville bill 15-20.==VICTORIA SKATING RINK: Sousa's Band gave three concerts 12, 13 to very large audiences, who were thoroughly delighted by the varied performances rendered.==THEATRE ROYAL: White Crook 15-20.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Sousa's Band 3 to a large and fashionable audience; excellent concert. Arthur Prior's trombone solo, and Miss Johnson's violin playing made great hits. The White Crook 4-6; good business. Some of the specialties very good. This closes the season.

TORONTO.—ISLAND ROOF GARDEN (Rich and Ramsay, managers): The bill to be presented at the opening performance 15 includes the Three Vauldings, Sulley and Gallagher, Tilly Russell, Jennie Kay, and Rich and Ramsay. The garden has undergone a thorough overhauling, and the managers promise everything to be in readiness for the opening. The Three Edwards, Rose Winchester, and Purcelle and Codman have been engaged for week of 22.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): White Crook 9; good business.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): The Flints, hypnotists, 1-6 to light business, due to warm weather.==ITEMS: The above engagement closed the season at the Grand. Manager Roote, accompanied by Mrs. Roote, leaves 11 for New York on business connected with next season.

THE ELKS.

Salem, O., Lodge 355, has elected Dr. W. E. Linn, E. R.; Richard Cole, E. L. K.; Daniel D. Kirby, E. L. K.; James Robbins, E. L. K.; F. Y. Allen, Secretary; F. B. Knowles, Treasurer; Edward L. Gilson, Esquire; John E. Murry, Tiler; John A. Mounts, Chaplain; W. John Kelly, Inner Guard; F. A. Myers, Trustee.

Portsmouth, N. H., Lodge 97, has installed Ernest L. Guptill, E. R.; William S. Wright, E. L. K.; F. W. Hartford, E. L. K.; W. H. Moran, E. L. K.; V. A. Hett, Tiler; H. B. Dow, Treasurer; William G. Wiggin, Secretary; True W. Priest, Trustee for three years; John P. Tibbetts, Delegate to Grand Lodge.

Omaha, Neb., Lodge 39, has elected W. B. Taylor, E. R.; Lloyd Jones, E. L. K.; Don Chamberlain, E. L. K.; Lew W. Raber, E. L. K.; G. W. Shields, Secretary; Frank Wilcox and James Ainscow, Trustees; Martin Kelly, Tiler; Frank Barrett, Treasurer; T. J. Mackay, Chaplain; Thomas Jefferson Ormsby, Esquire; J. C. Parish, Inner Guard; H. P. Sutorius, Organist.

Oskaloosa, Ia., Lodge 340, has been established with twenty-six charter members.

Fort Smith, Ark., Lodge, No. 341, was established May 26 with nineteen charter members, including Dr. D. T. Johnson, E. R.; G. Gengel, E. L. K.; D. J. Young, E. L. K.; H. Kuper, Jr., E. L. K.; T. H. Powell, Secretary; R. Wegman, Treasurer, and E. Sensel, Tyler. A banquet followed at Hotel Main, with a number of visiting Elks present from Little Rock and Pine Bluff.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

AMY LEE AND FRANK DOANE (Harry W. Semon): Seattle, Wash., June 15-20

AUDITORIUM STOCK (John P. Slocum, mgr.): Kansas City, Mo., May 4—indefinite.

ADA REHAN (Augustin Daly, mgr.): Chicago, Ill., June 15-20.

BANCROFT THE GREATEST: London, England, June 15-Sept. 5

BEITS-LOSEE (Harry Shannon, mgr.): W. Randolph, Vt., June 15-20, Waterbury 22-27.

BLANDE'S SUMMER STOCK: Kansas City, Mo., June 1—indefinite.

BOND COMEDY: Washington, D. C., June 15—indefinite

BRIGHAM ROYCE: Salt Lake City, Utah, June 15-23, Los Angeles, Cal., 29—indefinite.

CROATE DRAMATIC: Galesburg, Ill., June 15-20.

COLUMBIAN COMEDY: Saginaw, Mich., June 1-20.

COURTLEIGH STOCK: Saginaw, Mich., May 25—indefinite

EVELYN GORDON (W. G. Collinge, mgr.): Two Harbors, Minn., June 15-20, Ely 22-27, Tower 29-July 4.

EAGAN'S STOCK (Louis Eagan, mgr.): St. Paul, Minn.—indefinite.

ETHEL TUCKER: Bangor, Me., June 15-20.

FAIRMOUNT STOCK: Kansas City, Mo., June 15—indefinite.

FRAWLEY COMPANY: San Francisco, Cal., June 1—indefinite.

FORD DRAMATIC: Fort Madison, Ia.—indefinite

FLORA STAMFORD: Wellsville, Pa., June 15-20

FLOSSIE'S WEDDING: Portage City, Wis., June 15-17, Waukesha 18-20, Columbus 22-24, Peshtigo 29-July 1

FRANK SHERIDAN (Chas. Bean, manager): Mammoth, Utah, June 15, 16

GAY PARISIANS (Charles Frohman, mgr): Chicago, Ill., May 18—indefinite.

HAL REID: Rochester, N. Y., June 1-27.

IN GAY NEW YORK: New York city May 25—indefinite.

HARPER-DETRICK: Metropolis, Ill., June 15-20.

HAMILTON PLAYERS: St. Johnsburg, Vt., June 11-13.

JOHN PRINGLE: Albion, Neb., June 8-13.

JOSEPH JAY DOWLING: Los Angeles, Cal., May 4-July 11

JOHN DREW (Charles Frohman, mgr.): Salt Lake City, Utah, June 15-17, Stockton, Cal., 19, San Jose 20, San Francisco 22-27, San Diego 29, Los Angeles 30-July 4.

JUNO BARRETT (Josh Henderson, mgr.): Galena, Kans., June 15-20

LOST, STRAYED OR STOLEN: Chicago, Ill., June 15—indefinite.

LILLIAN DURHAM: Manistee, Mich., June 15-20.

MARIE WELLESLEY (Richard Obee, mgr.): Racine, Wis., June 15-27, Fond du Lac 29-July 4.

MYRA COLLINS (Kellam and Harper, managers): Potsdam, N. Y., June 15-20, Norwood 22-27, Saranac Lake 29-July 4.

MERRY GO ROUND: Boston, Mass., May 25—indefinite.

MAINE OPERA HOUSE STOCK (George K. Robinson, mgr.): Lewiston, Me., June 6—indefinite.

MATTIE VICKERS (Fred Coward, mgr.): Ashland, Wis., June 6, Washburn 18.

NAT C. GOODWIN: San Francisco, Cal., June 8-27.

O'HOOLIGAN'S WEDDING (W. B. Watson, mgr.): San Francisco, Cal., June 7—indefinite.

POTTER-BELLEW: Sydney, Australia—indefinite.

RHEA: Butte, Mont., June 16, 17.

RUBY LA FAVETTE: Houston Tex., June 14-27, Galveston 28-July 12

ROWLAND'S PLAYERS: Oshkosh, Wis., June 15-20.

SNOWDEN AND BRECKENRIDGE'S PLAYERS: Fort Dodge, Ia., June 16, 17, Mason City 18-20.

SUTTON'S REPERTORY: Dodge City, Kans., June 17, Garden City 20, La Junta, Col. 21, Pueblo 24.

SUMMERS' COMEDY PLAYERS (George H. Summers, mgr.): Antwerp, N. Y., June 15-20.

SUNSHINE OF PARADISE ALLEY: New York city, May 11—indefinite.

THE NOSSES (Ferd Noss, mgr.): Harrisburg, Pa., June 15-20, Shamokin, 22-27.

TRILBY (Australian; William A. Brady, mgr.): Melbourne April 6—indefinite.

THOROUGHBRED (Charles Frohman, manager): New York city May 4—indefinite.

TRIP TO CHINATOWN (Australian; Julian Mitchell, mgr.): Australia—indefinite.

THEODORE BABCOCK (Sedley Brown, mgr.): Providence, R. I.—indefinite.

TEN NIGHTS IN A BAR-ROOM: Evanston, Ill., June 16.

UNCLE TOM'S CABIN (Keith's): Ada, O., June 16, Lima 18.

UNCLE TOM'S CABIN: Brooklyn, N. Y., May 25—indefinite.

VAN DYKE AND EATON (C. Mack, mgr.): Chippewa Falls, Wis., June 14-27

WILLIAM ECHOLS: Jacksonville, Ill., June 1—indefinite.

OPERA AND EXTRAVAGANZA.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CONRIED HRENEZEY OPERA: New York city, May 18—indefinite

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.,—indefinite.

CHICAGO MARINE BAND: Lincoln-Park-on Delaware, May 30—indefinite.

CANADIAN JUBILEE SINGERS: Farnham, Can., June 16, St. Johns 17, Morrisburg 18, Prescott 19, Brockville 20-21.

DR. WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city—indefinite.

GILMORE'S BAND: Washington-Park-on-Delaware, May 30—indefinite.

INNES' BAND: Philadelphia, Pa., May 30—indefinite.

GONZALEZ COMIC OPERA (Frank V. French, mgr.): Duluth, Minn., June 8-Aug. 19.

MISS PHILADELPHIA (Theo. D. Van Osten, mgr.): Philadelphia, Pa.—indefinite.

STEINDORFF-EBERT OPERA: New York city May 18—indefinite.

WILBUR OPERA: Buffalo, N. Y., June 8—indefinite.

VAUDEVILLE.

LONDON SPORTS: Boston, Mass., June 15-20.

NASHVILLE STUDENTS: Boulder, Col., June 17, Central City 23.

TRANS-OCEANICS: Chicago, Ill., June 15-20.

CIRCUSES.

BARNUM AND BAILEY: Boston, Mass., June 15-20.

BUFFALO BILL: Chicago, Ill., June 1—indefinite.

COOPER'S: New Orleans, La.—indefinite.

CLARK: Jonesboro, Ark., June 15.

DOCK: Mt. Alto, Pa., June 16, Fayetteville 17, Scotland 18, Ortistown 19.

HERGELROTHS: Downington, Pa., June 16, 17, West Chester 18-20.

LA PEARL: Elyria, O., June 16, Huron 17, Sandusky 18, Chicago Junction 19, Shelby 20.

RINGLING BROTHERS: Waterloo, Ia., June 16, Cedar Rapids 17, Independence 18, Osage 19, Spring Valley, Minn., 20, Winona 22, Rochester 23, Owatonna 24, New Ulm 25, St. Peter 26, Blue Earth 27, St. James 29, Luverne 30.

SIG. SAUTELLE: Torrington, Conn., June 16, New Hartford 17, Tarriffville 18.

WASHBURN: Aurora, Ill., June 16, Waltham 17, Racine, Wis., 18, Milwaukee 19.

WALLACE: Salt Lake City, Utah, June 16, 17.

MISCELLANEOUS.

AMENTS: Freeport, Ill., June 15-20, Rockford 22-27.

BRISTOL'S (D. M.) EQUINES: Portland, Ore., June 15-20

CANNON: Reading, Pa., June 16-18.

DICKEY AND DONLEY'S: Vincennes, Ind., June 20, Princeton 21.

HARRY ANDREWS: Nyack, N. Y., June 16, 17, Spring Valley 18, Montgomery 19-20.

LAMBRIGGER: Chillicothe, Mo., June 15-20.

NORRIS BROTHERS' EQUINES: Hamilton, Can., June 15-20.

THE SAGES (Hypnotists; A. B. McDole, mgr.): Atlantic City, N. J., June 1-20.

THE LEES (Hypnotists; F. R. Lehman, mgr.): Holyoke, Mass., June 15-20.

UNDERWOODS: Jacksonville, Ill., June 16, Mt. Sterling, 17, Carthage 18, Macomb 19, Monmouth 20.

[Received too late for classification.]

SAN FRANCISCO.

While Nat Goodwin was receiving his warm reception, the Frawley co., over at the Columbia, was having a regular house-warming. The house was packed to see the popular co. in Brother John, which is billed for the week 8-14. This was to have been put on last week, but, on account of the illness of Blanche Bates, the managers were compelled to open the season with The Two Escutcheons. Brother John brings out all the old favorites of the Frawley co., as the following cast shows: John Hackett, Melvyn Arbuckle; Bobby Hackett, William Maitland; Henry de Ruyter, T. Daniel Frawley; Edward Kidd, George W. Leslie; Van Sprague, Wilson Enos; Captain Van Sprague, Tyrone Power; Wolff Hopkins, Henry Corson Clarke; Beck Hackett, Phosa McAllister; Sophie Hacket, Blanche L. Bates; Hatty Rolan, Margaret Craven; Maggie Rolan, Hope Ross; Mrs. Van Sprague, F. M. Bates; Helen, Gertrude Elliot; Maria, Lansing Rowan. Maclyn Arbuckle did excellent work in his part, and received much applause. Tim Frawley was a favorite from the start. George Leslie was excellent as Edward Kidd, and William Maitland made a good Bobby Hackett. The best in the female parts were Margaret Craven, Phosa McAllister, Blanche Bates, Hope Ross, Gertrude Elliot, Lansing Rowan, and Mrs. F. M. Bates. The week of The Two Escutcheons was one of the biggest the managers of the Columbia have ever had. There was not a single night that the house was not jammed, and people were turned away night after night. One evening last week, during conversation with Mr. Friedlander, the question of comparative prices of the new stock co. of the California and those of the Columbia came up. He said: "It is not a question of low prices that we are striving for. We are trying to give the people a fine, well-balanced stock co. and the best productions we can secure."

Nat C. Goodwin and co. opened 8 for a two weeks' stay in In Mizzoura. There was a big house, and he received a warm reception. Attempts were made to induce the comedian to make a speech, but without avail, he confining his acknowledgements to bowing. Next week The Gilded Fool is billed, and should draw big houses, as it was a big success when Mr. Goodwin was here last time. Blanche Walsh did some good work, and as did Ethel Browning and Dorothy Urner. Clarence Handysides was very effective as Joe Vernon, as was Frazier Coulter as Colonel Ballinger. After the short season the entire co. leave for Australia, where, besides the two pieces given here, they are to produce The Rivals. John Drew follows Nat Goodwin in The Squire of Dames. Daly's co. closed their three weeks' engagement 6 after the most profitable engagement the co. has ever had in this city. The last week drew bigger houses than the two previous weeks. Every night, and the special Wednesday matinee, was played to big audiences, but the three last performances, when the Taming of the Shrew was given, there was a jam. Ada Rehan as Kathrine seemed to answer better than in any of her other characters. The entire season is one not to be soon forgotten. It was one continuous succession of charming performances, calculated not only to amuse and entertain but to instruct, and gave us once more a taste of Shakespeare at his best. The proof of the appreciation of the public for Miss Rehan and her genius was shown by the big applause given her the last night, when she was called out again and again, and finally to greet the prolonged encore she and Mr. Daly were compelled to step before the curtain.

The dramatic stock co. at the California opens 15 in The Home Secretary. The managers announce that the cast contains among others Herbert Kelcey, William Beach, John T. Sullivan, L. R. Stockwell, Effie Shannon, Lizzie Hudson Collier, Winona Shannon, and Olive Oliver, all under the direction of L. R. Stockwell. The latest announcement is that Nick Long is to be stage manager. Following this piece we are to see The Idler, The Grey Mare, A Bunch of Violets, and for the fifth week of the season Rose Coghlan, who is to put on her success, Madame. Miss Coghlan is having a special version of Carmen prepared for her during the season. The sale of seats promises to be very large, and there already have been quite a number of box and seat parties formed for the opening night. Almost the entire co. are to arrive 9 in the special observation car, in which they have been rehearsing during the trip to the Coast. On their arrival they will go right to work rehearsing at the California. The management has announced that the highest price for the reserved seats will be 75 cents, with a good share of the lower floor 50 cents.

At the Tivoli Deilinger's romantic comic opera, Lorraine, is billed for 8-14. It is charmingly staged and costumed, and the opening night brought out a good house. Marie Miller made her first appearance at the Tivoli and she proved that this popular theatre is to have a fine soprano. She is vivacious, natural and sincere in her work, and after her first apparent nervousness passed off, she did very well and received big applause. She took the part of Madeline and made a good impression both by her singing and acting. Louise Roice is again at the Tivoli. She also received a cordial welcome and makes a most attractive boy. Irene Mull was Oudarde, and Anna Schnabel La Valliere. Both did their parts in a very agreeable manner. After Lorraine, The Trip to the Moon has been selected as the Summer extravaganza, and will be put on 22. The co. has been rehearsing for some weeks, and the managers promise a good production. Carrie Roma closed her engagement at the Tivoli Sunday, and after the performance held a very enjoyable reception behind the scenes. She leaves 9 for the East. Lord Fauntleroy was revived 6, 7. The performances were for the benefit of the Womens' Aid Society, and drew good houses.

Frank Doane and Amy begin a brief engagement 13 playing Lotta's old favorite the Little Detective. An entirely new co. will appear including May Buckley, Marion Clifton, John P. Winter, and George Clayton, who is to be the leading man. Mr. Grover has decided to open the new bills hereafter Saturday instead of Monday.

Morosco's Grand Opera House is still doing its share of business. The military melodrama, The Soudan, was the bill 17, and Brother Against Brother 8-14. From the applause it is evident that Brother Against Brother is a go, and will probably have a successful week.

Miss Jerry, the picture play, is billed at the Metropolitan Temple for three performances 8-11. Carrie Louise Ray read the play. It was a very creditable performance, and pleased those who saw it. Don M. Cann sang some popular songs between the acts.

The Orpheum has a varied performance 8-14. Beside the regular hold-overs the new attractions are Edison's vitascope, which has proved a great novelty. The troop of Marimba players from Guatemala appeared in their native costumes and were well received. Hayes and Pass did a very assuming sketch. Post, with his clever acrobatic dancing, and Hays, who claims to be the highest kicker in the world, were both good additions. Alma Herzog, from the Conservatory of Music, Dresden, did some Wagner Selections. She has a very strong voice and was a good exponent of Wagnerianism. Papiuta still continues to be a drawing card in her mystic dance.

JAMES F. J. ARCHIBALD.

DENVER.

The stock co. at Manhattan Beach has been giving excellent performances of The Private Secretary week commencing 6. The entire co. is well cast and the individual successes were scored by George Edeson, John B. Maher, Edwin Arden, and Mattie Earl.

Henrietta Crossman, the leading woman of the new stock co., who has not been with it during the first two weeks, will arrive in the city in time to open with the Beach co. at Saturday matinee, 13, in 7-20-8. During the succeeding week at the Beach the bill will be Gloriana, which Manager Giffin, with the enterprise that characterizes him, has secured from Frank W. Sanger, and this will be the first time the piece has ever been played by a stock co. Miss Crossman will assume the role she originated in this play when with Frohman's Comedians, and in which she scored one of the greatest comedy successes ever known.

A new addition to the stock co. will be that highly artistic and talented actor of old men and character parts, Charles W. King, well known to Denverites from his former work here with stock cos.

The full personnel of the Beach co., commencing 13, comprises James Neill, Edwin Arden, George Edeson, John B. Maher, Walter Edwards, Charles W. King, Wallace Bruce, Henrietta Crossman, Annie Blancke, Rebecca Warren, Mattie Earl, and Sarah Stafford, who, as will be readily seen, constitute a remarkable co.

The weather has been extremely warm this week, and Elitch's Gardens, always cool and inviting, have attracted large crowds, and the concerts given every afternoon and evening in the Trocadero, by Ferdinand Stark and his fine orchestra, have been appreciatively received. In the theatre the stock co. has been giving clever performances of Pink Dominoes, and has strengthened the good impression it made during the opening week.

Jennie Kennark, who, as leading woman of various stock cos. in Denver in the past few seasons, created a series of trying roles in which she proved herself an artiste of rare versatility and splendid ability, has signed for next season with T. B. McDonough and Harry Kennedy's magnificent revival of Siberia, to open in Brooklyn in September. Since leaving the Frawley co. in March, Miss Kennark has played a successful season in Salt Lake City in the week just past, winning fine commendation from the press of that city for her excellent impersonation of Camille. Miss Kennark was offered a renewal of her engagement with the Frawley co., but signed with McDonough and Kennedy instead, having played almost continuously in stock cos. for several years and preferring a road season for a change.

At the Tabor 8 Evelyn Estes gave a farewell concert, this being her last appearance in Denver prior to her departure for Paris, whither she goes to complete her musical education under Madam Marchesi. A brilliant and distinguished audience did honor to the fair young singer, who was enthusiastically received. Miss Estes possesses a dramatic mezzo soprano voice of remarkable sweetness and sympathetic timbre, fresh and sweet in quality, and of the phenomenal range of three octaves, containing what is technically known as two octavos of quality. She has a most pleasing stage presence, and sings roles of mezzo soprano or contralto with equal beauty of voice and charm of style, using her voice with facility and surety. There is every reason to believe that under Madam Marchesi's eminent direction Miss Estes will become a notable grand opera singer, such being her ambition.

Little Genevieve Cheely gave a recital at the Tabor 9, assisted by local talent. This child of six is a prodigy, and her impersonations, running from comedy to tragedy, are certainly wonderful.

John Griffith, a new Mephisto, opened at the Broadway 8 in his spectacular production of Faust to good business. Mr. Griffith is a conscientious actor, and his production is splendidly staged. His supporting co. seem to be better adapted for taking care of the splendid electrical, calcium, and mechanical effects used in the play than they are for speaking the lines allotted to them.

John Drew opens at the Tabor 10 for four nights and a matinee, dividing his engagement between Christopher, Jr., with which he opens, and A Squire of Dames. Drew will be followed by Hopkins' Trans-Oceanic Specialty co., including Fulgora and the rest of them.

Wallace's Circus showed here 8, 9, drawing large crowds. The hot wave that is upon us has made business exceedingly good, both for the circus and the races, which are being held under the auspices of the Overland Park Club at Overland Park week commencing 6.

It is with profound regret that the Denverites learned the sad news of the death of Frank Mayo while en route from this city to Omaha, Mr. Mayo having just concluded a series of performances in this city, where both the actor and his work were enthusiastically received.

L. H. Bickford, the well-known dramatic critic, who, in criticising Mr. Mayo's performance of Pudd'nhead Wilson, pronounced it "a triumph of art," had a tribute to the memory of Mr. Mayo, as an actor and a man, in the editorial columns of the Denver *Evening Times* 8.

F. E. CARSTARPHEN.

The seating capacity of the Mystic, Conn., Opera House is 800. Ira Jackson, Manager.

Born.

BRYCE.—A son to Mr. and Mrs. Tileston Bryce, on May 11.

Died.

COUSENS.—Lenora Cousens, at New York city, June 10.

MAYO.—Edith Mayo, at Albany, N. Y., June 11, of cancer.

NUNN.—Infant son of James A. Nunn, June 13.

SAVAGE.—Washington D. Savage, in Louisville, Ky., on June 10, aged 72.

TILESTON.—Charles Tileston, at Hartford, Conn., June 7, of laudanum poisoning, aged 23 years.

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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

The Derby Influence, May Yohe's Reappearance, and Bourchier's Success in London.

(Special Correspondence of The Mirror.)

LONDON, June 5, 1896.

It being, I take it, the first duty of a chronicler to chronicle, it becomes my unpleasant duty—even though a bit of a lover of sport myself—to notify you that this metropolis of ours has gone

FRED. KERR.

quite balmy. In case you do not thoroughly realize the true inwardness of the word "balmy"—which is the word most favored in this connection by our big variety low comedy sketcher, Joe Elvin—let me explain that it is what Dan Leno prefers to call "dotty on the crumpet," and what Arthur Roberts has lately translated as "doughy on the bun"—in short, London has gone stark staring, blooming, blithering mad!

If you ask me whence these ravings? Why this going "off the pivot?" I should tell you (a la your own Hiawatha), 'tis because our Heir Apparent (half a century Albert Edward), with his flying steed Persimmon, did on Wednesday win the Derby. To relapse into the prose of everyday life—that prose which the late M. Moliere's Monsieur Jourdain spoke so long without knowing it—the Prince of Wales, alias "His Nibs," has carried off what racing reporters love to call "The Blue Riband of the Turf." You will, not unnaturally, wonder why a writer of theatrical persuasion such as myself should lay any stress upon this apparently unhistrionic fact. Let me confess, therefore, that I do so, because this Derby-dottiness is, even as I write—on the eve of the Oaks—permeating all our theatres and halls to the extent of Derby gags, Oaks, predictions and orchestral selections of "God bless the Prince of Wales"—to which, I, as a loyal native of this right little, tight little island, say "Amen." The pathos of it is that the poor buskers who, as the custom is over here, tootle or strum, or sing or shout—outside our pubs, or drink shops—have also caught the prevailing epidemic, and tootle or strum, etc., the same catchy but commonplace air with a view to capturing copper money. Moreover the mummers, always loyal to the Reigning House—especially since the representatives thereof more extensively resumed playgoing—are just now in a frantic mood of joy, presumably because of the Prince's victory, but really because it is the order of the day, or rather hour, or shall I say moment.

But now to shunt the Throne (metaphorically, of course) and to revert to Thespis, who, also, by the way, must have known a bit about horses, for was not his theatre in a cart or wagon? Imprimis, then, it is necessary to chronicle the fact that that Belle (and Baritony) Americaine, May Yohe—now better half of Lord Francis Hope—of whose ten shilling, or say two and a half dollar dividend to his creditors I notified you last week, duly started her season at the Court on Monday, as promised, with a revival of Nitouche, in which, of course, she played the name part, Denise. May played it with all her well known sauciness of acting and much of her melodious ness of song—especially, of course, as regards those well-known and always honored lower notes of hers. I say much of her melodiousness because Lady Francis has been a little hoarse this week.

At this distance of time since Maamzelle Nitouche first became known in London (namely, when Lotta first descended on the said Metropolis) it is unnecessary to refer to the piece in detail. We know it; you know it; so no more of that. Enough to say that the next chief scorers after the merry May were Joseph Tapley, a most tuneful West End tenor just returned from Australia; Arthur Playfair, just returned from his honeymoon with his bride, Lena Ashwell; Florence Levey, with new dances and ditto dresses; L. Mackinder, just shunted over from the Gaiety, where he has been playing Miggles in The Shop Girl; and Robert Pateman, who (as aforetime) made a huge success as the Major in this piece. The hereinbefore mentioned Playfair who shines, or, at all events, scintillates, best as a mimic of other and, at present, more renowned players, made himself up as Willie Clarkson, a wigmaker (I beg pardon, "perruquier"), who is known almost as well in New York as he is in old London. This device of Playfair's, although naturally caviare to the general public, after the first night (when folk versed in the "inner life" of the stage most do congregate), went with a roar on Monday. Playfair was, however, rather "pegged back," when, on coming off, some bland blitherer congratulated him on his make up, and vowed that so life-like was it he (the congratulator) thought it really was Comyns Carr. Seeing that Carr is in length and shape of beard and other physical characteristics widely different from him whom many now call Little Billee Clarkson, the humor of the congratulator is obvious.

We have had another musical play this week, One of the Girls, which made its first appearance in London at the Metropole this week. It is (libretically) the work of J. J. Dallas (actor) and Herbert Darnley (author), and has been musically concocted by John Crook, Sidney Jones, and Meyer Lutz, good men all. It was originally intended to call the piece The Schoolgirl, and it was long ago announced by that name. Before it could be produced, however, Minnie Palmer, or the author who wrote her last play, scooped up the title in defiance of all protest from the aforesaid two writers. One of the Girls certainly proved superior to The Schoolgirl, but it could easily be that and then be no "great shakes," as the saying is. As a matter of fact, although it has several amusing incidents, sandwiched with innumerable "turns" of song and dance, while its plot was about on a par with that mentioned in connection with our old friend the Knifegrinder, who, it may be remembered, exclaimed, on a certain memorable occasion: "Story! God bless you! I have none to tell, sir!" Dallas played a low comedy part in his best manner. Frank Manning, brother of Ambrose, Wilson Barrett's low comedian, made a pronounced hit as an old gardener with a kind of acrobatic drunk, which he dropped in from certain provincial pantomimes in which he has appeared. Mary Duggan was a pretty and tuneful school heroine, who, of course, proves to be a wealthy heiress, and Richard Temple, Jr., son of the original Mikado at the Savoy, was most promising as the lover, with, of course, a patriotic song.

The very latest version of Sardou and Najac's witty but wicked Divorçons duly appeared on Tuesday at the Royalty, then re-opened by Manager Bourchier and his fine-figured and artistic wife, Violet Vanbrugh. This new version is by Herman Merivale, a distinguished dramatist, whose most successful work is All for Her, a fine play, which he based on the chief "Sydney Carton" incidents in "A Tale of Two Cities." Merivale, of course, has done his work well, and his version is in some respects even better than the clever paraphrase which Actor-Author Brookfield did of the same piece some three years ago and called To-Day. The scene is laid in England, but Merivale makes a point by leading us to suppose that a bill to grant divorce for incompatibility of temper alone has just been introduced into the House of Commons, and thereby he imparts a sort of fictitious vraisemblance to the subsequent proceedings, which otherwise would be impossible in England. The piece is called The Queen's Proctor, in spite of protests from Horace Lingard, who months and months ago announced a musical play of that name, and it seems likely to recoup the courageous Bourchier for his recent losses by reason of the sickliness of The New Baby.

Bourchier himself plays the apparently complaisant husband very brightly, and his wife, Violet Vanbrugh, of the Titian-tinted hair, makes another great advance in her art by her acting of the foolish and nearly entangled wife. Why, however, the adaptor should have handicapped this character—and the play—by making this wife Italian, with a strong accent, I cannot conceive. But authors—especially cultured authors such as Merivale—*will* do strange things sometimes. Still the fact remains that already the Queen's Proctor has so successfully "intervened" at the Royalty, that extra rows of stalls have had to be added, and Bourchier will, I doubt not, bring the play along with The Chili Widow when he goes to America next Fall.

Speaking of America, which, like a certain woman of the stage, is of some importance, I have this moment received official intimation of something which you probably know already, that Augustin Daly has resolved, after all, to come to London this season. Also that, as he cannot get into the London theatre, which is named after him, by reason of The Geisha going so strong there, he has taken the Comedy for a short season after Sarah Bernhardt, who starts there on Monday. Daly promises to open at the Comedy on July 6. One would have thought that, being an American citizen, he would have chosen July 4. But perhaps he couldn't.

We are all eagerly awaiting the London production by the Kendals, at the Garrick on Wednesday, of Sydney Grundy's said-to be daringly unconventional comedy, The Greatest of These. Some are wondering whether S. G. has chosen for the finish of this scriptural phrase the reading of the authorized version or the revised ditto. And other some are wondering, if the play is so very daring, "what will Mrs. Grundy say?"

Fred. Kerr, whose portrait is enclosed, is a light comedian and character actor who has made very rapid progression in his profession. It was in several of the best known plays of Henry Arthur Jones that Kerr first began to make an indelible mark in histrionic records—notably in The Dancing Girl and The Case of Rebellious Susan. After these performances, the young actor became in great demand, and anon, like most actors of the day, he started management on his own account; first, at Terry's, and afterward at the Vaudeville, where he produced the now celebrated farcical comedy, The Strange Adventures of Miss Brown, in which he played the lover who masquerades as that strange and adventurous, not to say cantankerous, minx. After the long run of this piece he returned to take up the lesseeship of Terry's, where he recently produced Madeleine Lucette Ryley's charming comedy, Jedbury, Junior.

We are having some strange plays in London this week. One is called Under Remand, and it is being shown at that favorite old transpontine house, the Surrey. Its chief villain is a policeman—(One of the Force to us—One of the Finest to you)—and the chief nerve shunting situation is a Demon Clock which, on being wound up, is warranted to cut anybody, placed within reach of its pendulum, into fragments. The heroine is placed beneath it; but, of course, the ubiquitous hero, who this time is a sort of Sherlock Holmes, rushes to the rescue and—there you are, don't you know? Not altogether unreminiscent of your late Mr. E. A. Poe's story, "The Pit and the Pendulum," is it?

One of the other extraordinary plays to hand this week was produced at the Avenue yesterday afternoon. It was entitled A Rescued Honor, and was the work of Arthur Fry, at present business manager at the Lyric with Wilson Barrett, who, by the way, assures me that his very next new production, whether at the Lyric or elsewhere, will be The Daughters of Babylon, which I announced to you a couple of months ago. The said Fry has been all over the world as a showman, actor, ventriloquist, etc., with the late Charles Du-Val and others, and he probably knows as much of your local prairies as you Americans do—perhaps more. This Rescued Honor, originally called Fishing, proved, however, that he has much to learn of the gentle art of constructing plays. This piece was on the lines of the old-fashioned dream-dramas, such as Victorine, or I'll Sleep On It; The Lonely Man of the Ocean; Susan Hopley, or the Vicissitudes of a Servant Girl, and such like plays, which were wont to delight such old-time playgoers as myself in old "Vic." days. In The New Cut, Lambeth and Fry's leading character was a gilt-edged financier, who went a mashing when he pretended to go a fishing, and on a certain day left his wife and carried off a miller's daughter, which dastardly deed resulted in his mines going on the "slump," the girl drowning herself, and he himself taking poison. All of which he only dreamed and then woke up repentant.

Special notes on the two Magdas next week: Mrs. Pat Campbell's at the Lyceum and Sarah Bernhardt's at the Comedy. Meanwhile we are all eagerly awaiting Olga Nethersole and her Carmen kiss at the Gaiety to-morrow. We are told that kiss is very lurid; in fact, Olga has confessed as much to interviewers this week. But we shall see.

GAWAIN.

GOSSIP OF THE FRENCH CAPITAL.

[Special Correspondence of The Mirror.]

PARIS, June 5, 1896.

The week just ended came very near making no mark of any sort upon the scroll of theatrical chronology. Aside from a brace of unimportant productions, absolutely nothing was in view to relieve a doleful monotony, until—ah! happy day!—the one and only Sarah Bernhardt came back to her own. She did not show herself in public, but she was in Paris, and this fact alone was sufficient to fill the aching void which has been ours since she last sailed into the West, and which not even the presence of the American racing cyclists has been able to ameliorate. Of course, la Bernhardt goes presently to London, but to-day she is ours again, and Paris, living only in the present, is content. The divine Sarah, since her return from America, granted a volume of interviews to newspaper writers, and has received in her pretty atelier in the Boulevard Pereire a motley crew of critics, dramatists, artists and journalists.

Sarah posed effectively upon an upholstered *fauteuil* in the shadow of a graceful easel that supported Walter Spindler's admirable painting, "Musa Inspiratrix," of which she was herself the model and the theme. The clearly defined profile of the picture, limned upon its background of dull gold, lighted by the soft radiance of fathomless eyes, is a study of the rarest beauty.

"My American tour?" said the divine Sarah, with that soaring arch of her eyebrows which baffles pen and ink; "there is nothing about it to tell. Everything was pleasant, everyone was kind, and Izeyl and Gismonda—my new plays—were received most cordially. My bicycle accident in Chicago? Ah, you have learned of that in Paris? It never occurred, except in the fancy of a Chicago journalist. I have not been on a bicycle since my departure from France, and cycling is a sport I enjoy only in the country—at Belle Isle. The canard was set flying when I received a present of a very handsome bicycle. Three were given me while in America, and I bring them all with me to France.

"The future holds for me a new production at the Théâtre de la Renaissance, a comedy by M. Georges de Porto Riche, to be called Le Passif, and this may be followed by my own La Duchesse Catherine, if the Société des Auteurs et Compositeurs Dramatiques will let me play it, and I think they may."

To *The Nineteen Hundred*, the review edited by her son, Maurice Bernhardt, the great Sarah has written a clever epistle upon the subject of the Drama in America. A national drama, properly so called, she writes, does not exist in America, where the principal pieces are adaptations, oftentimes barely recognizable, of foreign plays. There is in America an excessive love of sensational scenic effects, but an upward tendency is everywhere observable and la Bernhardt wagers that, "in ten years, the American stage will be one of the finest in the world." Which is encouraging indeed to the playgoers of the Union if not to the business managers and the treasurers.

Coquelin *père* is still in the courts. A magistrate is to be importuned next week to determine whether the popular player must pay a new forfeit of 600 francs to the Comédie-Française for each and every appearance he makes at the Porte Saint Martin Theatre, and this forfeit is claimed for over thirty performances. This week, nevertheless, the mobile countenance of Coquelin illumines the Porte Saint Martin revival of Thermidor just as if the Comédie-Française was perfectly willing that it should do so.

Camille Saint-Saëns celebrated last week the fifteenth anniversary of the commencement of his musical career by a most interesting little concert in the Salle Plevel, playing the piano himself, and introducing the assistance of Sarasate, the accomplished violinist. The proceeds, which were considerable, were donated to the good cause of the Association des Artistes Musiciens.

The brace of new productions, previously remarked, appeared upon the stage of Lugné-Poë's Theatre de L'Œuvre late last week. One was a rather dismal affair by C. Sée entitled La Brebis, in which the leading characters are a woman-hater and a woman who fully justifies hatred. The plot is not highly respectable, and its disreputable aspect is presented in a manner so disagreeable as to be almost intolerable. The other piece is an aimless vaudeville, evidently intended to catch the cycling public by its title, Le Tandem. It is the work of Trezenik and Sonlaine, who have done far better. A silly husband neglects his wife for the bicycle, and the wife flies for consolation to her husband's best friend. He discovers her perfidy and she, to reconcile him, offers to ride tandem with him, and the estranged pair are reunited, after much verbose and ill-chosen dialogue. This is not the time of year for meritorious productions, but one hardly expects to see anything so utterly devoid of merit as is Le Tandem.

A. M. M.

NOTES OF THE AUSTRALIAN STAGE.

[Special Correspondence of The Mirror.]

SYDNEY, May 11, 1896.

Djin Djin, Williamson and Musgrove's most successful pantomime, is now doing its last nights at the Lyceum Theatre, and Trilby is due to open at the same theatre on the 16th inst. Among the firm's latest purchases is The Sign of the Cross, Wilson Barrett's romantic drama, which, according to Musgrove, will prove a second Silver King in Australia. Edward Rose's dramatization of The Prisoner of Zenda will be played by the company that is to be imported from America for The Sign of the Cross.

J. C. Williamson is well-pleased with the Trilby company, each of whom, he states, gives an adequate character picture from Du Maurier's novel. Reuben Fax, as Svengali, has come in for most praise from the Melbourne press.

Bland Holt's dramatic company did tremendous business with One of the Best at the Theatre Royal, and a similar happy state of affairs exists now with Shirley and Landeck's Saved from the Sea. Bland Holt has obtained a perpetual injunction in our Equity Court, restraining the production of Called to Arms, analagous to For England, of which he owns the colonial rights.

Woods and Marshall, the lessees of Her Majesty's Theatre, have been doing fair business with a repertoire of Surreyside dramas, including The Broad Arrow, and In the Queen's Name. On Saturday night, in conjunction with N. J. Herman's American company and Frank Clark's All-Star company, Her Majesty's company revived the evergreen Uncle Tom's Cabin.

The Brough and Boucicault Comedy company are now concluding their farewell season prior to Dion Boucicault's return to England. Ralph Lumley's Thoroughbred is proving a successful farce under this firm's management. Mrs. Robert Brough's appearance as Fedora was in every respect creditable to that painstaking lady, but, unfortunately, the drama did not meet with the due support of the Sydney public. Previous Fedoras in Sydney were Signora Majeroni, Mrs. Bernard Beere, and Janet Achurch. Oscar Wilde's The Importance of Being Earnest, originally staged at the London St. James's Theatre, was very capably played by the B. and B. company, and met with fair success. Robert Brough, on "Dot" Boucicault's retirement from partnership, will carry on the company himself, opening in the Queensland capital.

Harry Rickards continues doing splendid business at his hall, and this is mainly due to his being a thoroughly up-to-date manager. Alice Leamar, the serio-comic artiste lately appearing under his management, had a big benefit last week. Meanwhile building operations go on apace at the Palace of Varieties, George Adams's new venture, and it will be interesting to watch the effect of two first-class music halls in Sydney. Arthur Garner has been given carte blanche as to making the engagements in America, England, and the Continent, and among those already engaged are Dan Leno and Lottie Collins.

George Rignold has returned from Europe looking very fit, and bringing with him Cheer Boys, Cheer, and Tommy Atkins, which will have their premieres in Melbourne, where Rignold has leased the Royal for six months. In all probability the firm will be Rignold and Westmacott.

Maggie Moore (Mrs. J. C. Williamson) has been making a triumphal tour of the New South Wales and Victorian provinces. She is due to open in Melbourne with Sweet Innisfail in June.

Hetty Hobroyd, a well-known Sydney vocalist, has joined W. and M.'s Opera company, and made her first appearance in Adelaide as Phyllis in Dorothy. The Royal Comic Opera company report splendid takings in the "holy city" (Adelaide).

Charles Godfrey has made a hit at the Tivoli in his character songs, which include "Balaclava."

Hilda Spong, daughter of the eccentric artist and one of our best Rosalinds, goes to England next month.

Poor Frank Cates, late of Brough and Boucicault's company, has been ordered on a long sea voyage, and a benefit provided the necessary £ s. d.

The Potter and Bellew company open in Melbourne, not in Sydney, as first announced. A Trip to Chinatown and Nat Goodwin are next to arrive from America.

Charles Arnold, writing from Pretoria, reports well. An English tour, with a return to Australia, are his next movements.

Colbourne Baber, one of our most popular sopranos, is off to England and Paris. This talented artiste, who has recently confined herself to the concert platform and teaching, originally appeared in opera, playing in the Melbourne production of Maritana, associated with Fanny Liddiard, Armes Beaumont, and Signor Verdi. This season was followed by an engagement to play alternately with Emily Melville in Nell Gwynne, Falka, and Carmen. Later on, she joined Williamson and Musgrove's Opera company, playing Princess Ida, Mascotte, and Tambour Major.

Alfred Dampier has returned from a tour of our big country towns, where he met with splendid receptions.

Jennie Reiffarth, of the Trilby company, played with both George Rignold (in Henry V.) and J. C. Williamson in America.

Charles Wyndham, of the London Criterion, will visit Australia under Williamson and Musgrove's management.

Fitzgerald's Circus has opened for a Winter season here, and is doing well. At the first performance, Professor Peart took a fatal dive from sixty feet into three feet of water.

Courtice Pounds, from the London Savoy, has concluded his engagement as tenor in W. and M.'s Comic Opera company, and has sailed for England.

E. NEWTON DALY.

MELBOURNE, May 18, 1896.

The last nights of Trilby, which has been a great success at the Princess Theatre, are announced. The company close their season May 21, and then visit Sydney, Brisbane, Adelaide, and New Zealand. The Royal Comic Opera company will succeed Trilby for a six weeks' season, when Miss Decima will be presented for the first time in Melbourne.

Westmacott's company are still doing good business at the Theatre Royal. The drama, Sons of Erin, is now being produced. Scott Inglis as the hero, and Harrie Ireland as the heroine, were loudly applauded for their splendid acting.

Shine and Roberts opened at the Brisbane Opera House last week.

The Maggie Moore company opened at Broken Hill to the biggest house on record there.

First-Class is the latest production at the Alexandra Theatre, under the management of Dan Barry. A. Glover as Jack Stroud, Dan Barry as Dan the Miser, and Miss Duggan as Peggy, all acted up to the standard. On May 10 Oliver Twist was revived.

Full houses and a good programme is the state of affairs at the Opera House. Charles Godfrey's new sketches and the fresh items introduced by the other members of the company are all well received. La Belle Maie has made herself a great favorite with the public and gains applause nightly for her clever balancing on the wire. The next addition to the company is the well-known English comedian, Will Crackles. Harry Rickards has tendered a successful benefit to Charles Godfrey.

Professor Kennedy, the mesmerist, goes to New York after the Australian tour.

Maggie Moore opens the Theatre Royal on June 27.

The New Zealand syndicate that financed the

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Land of the Moa company lost about £4000 during their Australian tour

Djin Djin starts the Brisbane season at the Opera House on May 30.

Holloway's company have been doing good business in Brisbane

It is said that Brough and Boucicault's company will open the Bijou Theatre next October, despite the announced retirement of Dion Boucicalt.

JAMES M. ROBISON.

GOSSIP IN HAWAII.

[*Special Correspondence of The Mirror.*]

HONOLULU, May 28, 1896.

Things are booming here in the circus business, and it looks as though the present show managers were to reap a golden harvest. Burns and Price's and Gonzales' Circus opened to S. R. O. May 23, and the following night were compelled to enlarge the seating capacity of their tent. Performances given every night to good houses, were pronounced capital for this part of the country.

Manager Price returned from the coast last week and brought with him a good company of players including Nora Martin, the clever Gonzales family, three in number, Edith Kingsley, and an admirable pianist.

The first part of the programme consists of the circus performance and the last part of vaudeville, the latter being far the better half and most pleasing to the people.

Work on the opera house is steadily progressing, and ours is going to be a house that would do credit to a city much larger than Honolulu. The Frawley company and other high class organizations have opened correspondence for dates, and the indications are that we shall have some very fine attractions here before long. This is surely what the people of this city want and deserve, as nothing meritorious has been here for about two years.

Kate Field, who died in this city May 19, after a short illness, had a large funeral. She was very popular in the city, and was a personal friend of the President. Miss Field was here as correspondent for a Chicago paper, and contracted the cold of which she died while on a trip to the volcano.

CHARLES D. WILSON.

NOTES FROM ABROAD.

Nearly 40,000 francs were taken at a recent special performance of Hamlet at the Paris Opéra, when Paul Vidal made his official debut as conductor.

The London Greenroom Club has made Daniel Frohman, Charles Frohman, Charles Dillingham, Thomas A. Hall, J. H. Ryley, Henry Miller, and Marshall P. Wilder, honorary members for one month.

The effects of the late Henry Howe were recently sold in London. curio dealers buying many of the actor's historical mementoes.

Arthur Roberts is planning a recital tour a la Grossmith.

Justin Huntley McCarthy is at work upon a new version of The Duke's Motto for George Alexander.

The Victoria Theatre, Newport, England, was recently burned, and John Wainwright's entire wardrobe, uninsured, was destroyed.

Dorothea Baird (Mrs. H. B. Irving) is playing about London as Rosalind and Viola in *al fresco* Shakespearean revivals.

Edith Crane as Trilby has impressed deeply her audiences in Australia, where they compare her with Sarah Bernhardt, and rave about her beauty.

Florence Esdalle, a popular Australian singer, was recently married to George Pack at Sydney.

Dan Barry has introduced a troupe of trick cyclists in his Melbourne revival of Uncle Tom's Cabin.

Anna Metcalf, a young California singer, has made a triumphal debut at the Filarmonica Concert Hall, Florence, and is soon to appear in London.

Mlle. Barna (Mrs. Marie Barnard), an American dramatic soprano, has completed her Parisian course of study, and is engaged by N. Vert and Henry Mapleson for five years.

The Paris Nouveau Cirque is closed for the Summer.

Sarah Bernhardt opened her London season at the Comedy Theatre, June 7, in Adrienne Lecouvreur.

The London Surrey Theatre is about to be lighted, for the first time, by electricity.

Revivals of the once popular French comic opera, Tom Jones, are being undertaken in Germany. The book was written by Poinsinet de Sivri, and the music by Philidor, a famous chess player.

Henry Hersee, a well-known English musical critic and adapter of libretti, has died at the age of seventy-seven.

Paula Szalit, a nine-year old Polish maiden, is soon to appear in London in piano recitals.

Frank Fillis's English circus is drawing immense throngs to the Amphitheatre in Johannesburg.

Maurice Ordonneau and Edmond Audran have read and played their new operetta, La Poupée to the actors of the Paris Gaité, where it will succeed Les Vingt-huit Jours de Clairette in September.

Charles Manners and wife (Fanny Moody), John Child, and William Dever are signed to give, next season, forty-six concerts in South Africa.

L'Homme de la rue de Prony, the recent Parisian success, is running well at Brussels.

The Kendals returned to London, at the Garrick, June 9, presenting Sydney Grundy's new play, The Greatest of These, a gloomy piece, which was well received by a crowded and friendly house.

Wilson Barrett recently gave the lesser women of his company a chance to shine at a private matinee, offering two prizes for performances of parts of his current play, and leaving the selection of scenes to the players. Miss Wetherall and Caroline Barrett captured the prizes.

Laurence Irving has written for his brother, Harry B., and Dorothea Baird, a two-act play to be called Richard Lovelace.

John F. Sheridan and wife (Gracie Whiteford) are returning to England after a successful tour of India, Burmah, and China.

Rosenthal, the pianist, soon to visit America, will first play in Paris and London.

Eila Russell, an American prima donna who has succeeded abroad, will give a few concerts in her native land next season.

Henri Marteau, the youthful violinist, announces another American tour next year.

Alexandre Guilmant, the great Parisian organist, may return to America in the Spring.

Alexandre Bisson's new play, La Comédie du Divorce, has been rejected by the committee of the Comédie Française upon a second reading.

Prince d'Aurec has given place to Au Bonheur des Dames.

Jehan Soudan is lecturing in France about "Paris in Abyssinia."

The management of the London Canterbury has issued a poster picturing the Prince of Wales, Sir Henry Irving, John Toole, and other notables wheeling to the Canterbury.

Marlowe's Doctor Faustus, which has not been played for quite three centuries, will be put on at St. George's Hall, London, July 2, by the Elizabethan Stage Society.

Alfred Calmour's versified play, Le Chapeau de Poil, is dedicated to Ellen Terry.

Geraldine Ulmar, it is announced, will play the principal part in The Geisha company soon to tour England.

Wilson Barrett's new play is to be called Daughters of Babylon instead of By the Waters of Babylon, as first announced, and Louis Napoleon Parker is collaborating in the construction.

Ysaye, Van Oordt, and Pecskai are the reigning violinists in London.

A woman, Mrs. Julian Marshall, has succeeded as an orchestra leader in England's capital

IRVING ON HIS AMERICAN TOUR.

Sir Henry Irving has been interviewed by a London reporter concerning his latest American impressions. He dwells upon the kinship between this country and his, notes the vastness of our land as shown by its diversity of audiences, and says "Americans are great playgoers. When they found a city the first temples they erect are a church and a theatre. Their appreciation of the drama is sincere and profound, but, without any disrespect to Dr. Ibsen, they will have nothing of his drama, or the New Woman."

Referring to Jefferson, he went on: "I do not believe that anyone has approached him in the part of Bob Acres. I cannot tell you how much he is loved by the people." Sir Henry displayed an oil painting of trees and a sedgy pool, bearing the signature of "J. Jefferson," who, he explained, "devotes to painting all his leisure."

Preparations for the Lyceum production of Cymbeline are already far advanced.

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Oct. 25 to 31, ST. LOUIS, Mo., Olympic Theatre.
Nov. 2 to 14, CHICAGO, Ill., Grand Opera House.
Nov. 16 to Jan. 2, NEW YORK, Garrick Theatre.
Jan. 4 to 9, BROOKLYN, N. Y., Park Theatre.
Jan. 11 to 16, BALTIMORE, Lyceum Theatre.
Jan. 18 to 23, WASHINGTON, Lafayette Square Theatre.
Jan. 25 to Feb. 6, PHILADELPHIA, Chestnut Street Opera House
Feb. 8, RICHMOND.
Feb. 9, CHARLESTON.
Feb. 10, SAVANNAH.
Feb. 11, ATLANTA.
Feb. 12, SELMA.
Feb. 13, MONTGOMERY.
Feb. 15 to 20, NEW ORLEANS, Grand Opera House.
Feb. 22, GALVESTON.
Feb. 23, HOUSTON.
Feb. 24, SAN ANTONIO.
Feb. 25, AUSTIN.
Feb. 26, WACO.
Feb. 27, FORT WORTH.
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Mar. 3, LITTLE ROCK.
Mar. 4, MEMPHIS.
Mar. 5, NASHVILLE.
Mar. 6, LOUISVILLE.
Mar. 8 to 13, CINCINNATI.
Mar. 15 to 20, PITTSBURG.
Mar. 22 to 24, COLUMBUS.
Mar. 25 to 27, TOLEDO.
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April 12 to 17, ST. LOUIS, Mo., Olympic Theatre.
April 19, NEW YORK, Garrick Theatre.

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TELEGRAPHIC NEWS

CHICAGO.

The American Theatrical Syndicate's First Production--Ball's Professional Chat.

[*Special to The Mirror.*]

CHICAGO, June 15.

What would be called the theatrical "gescheft" by Sam Meyers, Alf. Hayman, Julius Cohn, and other distinguished foreigners, is not exactly good in this city at the present time, though the prospects are brighter for the near future. With The Gay Parisians at Hooley's, Ada Rehan at the Columbia, Lost, Strayed or Stolen at the McVicker's, and the Henderson-LaMotte revival of light operas at the Schiller, there will be four of the legitimate down-town houses bidding for patronage with good attractions for next week.

Early last week Joseph Brooks, radiant from the "all-star" tour, arrived to superintend preparations for the big American Theatrical Syndicate's first production, Lost, Strayed or Stolen, and with him came Ben Teal to direct rehearsals, which went on all week; also jolly Mike Kennedy, the serpentine Mr. Cotton, Fred Wright, and the others of the company.

Aleck Osterman, a Hebraic friend of mine, who travels through the west for a Milwaukee house—need I add "in the clothing line?"—has brought me from Salt Lake City a unique street car transfer slip which acts as a check upon the conductor, who is obliged to punch out a likeness of the passenger on the said slip. There is a line of little round portraits to represent the various styles of beard and ages of passengers. One is of Francis Wilson, for a smooth-faced man; one of Wilton Lackaye, for a man with a mustache; a third of Henry Mann, as a side-whiskered party; a other of Buffalo Bill, representing a man with a goatee; a fifth of E. E. Rosenbaum, for a full-bearded man; the sixth of Ethel Barrymore, as a young woman, and the seventh of Mrs. John Drew, as an old woman. This last choice seems to be a bad one, as Mrs. Drew is younger than any of them. The idea is unique, to say the least.

Last Saturday Ada Rehan and the Daly company arrived from Omaha and were met here by several carloads of scenery and bric-a-brac from the Daly house in New York. To-night the season of two weeks opened, a large and fashionable audience greeting the popular star in The Last Word. During the first week the plays will be The Taming of the Shrew, School for Scandal, Love on Crutches, and others in the repertoire, and The Countess Gucki will be given during all of the second and last week. The advance sale is very large.

"Ravvy" Frank Slocum and "Caddy" Frank Murray, the two wandering agents arrived from the Occident last Friday, having closed with Mr. Mansfield, who has been through the West. They will ride their wheels from here to New York city.

The Gay Parisians goes on its merry way at Hooley's, pleasant weather and a bright performance drawing crowded houses. The fifth week of the run began last night, and on June 29 the fiftieth performance will be signalized by the distribution of a souvenir.

I have read with interest the various lurid accounts in the New York press of the departure for Europe of Frank McKee, Prince of Pilsen; Ethelbert Montmorency Dasher, his aid de camp, and Otis Harlan, otherwise "Warm Material." There is a combination that I would not bet against in any book. There is likely to be an imported McKee-brau next Summer.

David Henderson and Ira La Motte have gathered an excellent light opera company for the Schiller, and will revive The Mikado next Saturday evening, at popular prices. The season is likely to last through the Summer.

I wonder what truth there is in the terrifying United Press rumor that my friend John Maguire of Butte, on "the Northern Passific," is to manage Mr. Mansfield, also that his treasurer at Butte is to go to the Garrick and that a Butte critic is to do Sir Richard's press work. I imagine that after six months of it Mr. Maguire would appreciate more keenly the fate of the noble legion he delights to recite about in "The Charge of the Lolght Brigade."

Manager L. L. Sharpe, of McVicker's, called at my court the other day to introduce his son, who has just graduated at the Northwestern University and is about to enter the law. You may not believe it, but young Mr. Sharpe is taller than his father.

The under-canvas Uncle Tom show, with which the local advertising men are devastating the outskirts of the city, has probably the largest collection of "oval brand" colored men that I have ever seen in one aggregation. There is a bullet head on every one of them, but they help draw the dimes.

Wallace Munro, who has been running the stock company in Salt Lake, dropped in on me the other day on his way East.

Bert Coote, who is here, brought me from New York a soubrette card exploiting Vive de la Zeo. She is with Al. J. Burrow's Bloomer Girl, but you might have guessed it.

Speaking of soubrettes reminds me that the other day Charlie "Karl" Gardner, who is at home for the Summer, told me of an ambitious girl who called on him at a one night stand and begged for an opportunity to go on the stage. He did all he could to discourage her, and her mother, too, called on the comedian and urged him to say her nay. "She'll never make an actress," said mamma, decidedly. Then she added: "She might make a soubrette, but she'll never make an actress."

Buffalo Bill took so much money at the Coliseum last week that he had a special detail of thirty police officers to guard it. I have Major Burke's word for this, and I am sure the Major would not deceive me. The big place turned people away several times, and it seats 15,000 comfortably. The two farewell performances yesterday tested the capacity.

Here is one that a local manager told me the other day on the *Tribune's* imported English critic. The latter, it seems, went away not long ago, leaving for Managing-Editor Van Benthuysen a note saying that "until Friday" his address would be a certain golf club up country, where he could be reached by wire. He was reached instead by a polite note from the office, and his address is still the golf club in question. Mr. Sherman, a clever writer, is now attending to the *Tribune's* dramatic work.

Last Friday the remains of the late Frank Mayo arrived here, en route for New York, accompanied by Roland Reed and the members of both companies Buffalo Bill, Major Burke, and a number of theatrical people met the remains.

We cannot complain of the weather, but the managers would pay a big royalty on every broken pneumatic tire that could be brought in. "BIFF" HALL.

WASHINGTON.

Summer Comedy Season at the New National --New Theatres--Gossip.

(*Special to The Mirror.*)

WASHINGTON, June 15.

The Washington Stock Comedy company, headed by Frederick Bond, opened a two weeks' season to-night to a very large audience at Rapley's New National Theatre, presenting Confusion, preceded by the comedietta, A Sudden Shower. Bond's Christopher Blizzard was a capital performance, and he was ably supported by Mary Sanders, Edythe Chapman, Bretta Marta, Mrs. Agnes Findlay, Charles Mackay, William Boag, John Findlay, Ernest Elton, and George Stevens. Dr. Bill is underlined for next week.

Manager Buckler has a new array of vaudeville talent for this week at Allen's Grand Opera House, commencing Tuesday night. To-night the house is occupied with a college commencement.

The third week of the Grieves' Burlesque and Specialty company, at Kernan's Lyceum Theatre, commenced to good attendance. Billie Taylor is the attractive burlesque in the theatre, and several new and strong specialacts are on the Summer garden bill.

Mrs. P. Harris, widow of the late P. Harris, and a member of the late firm of Harris, Britton and Dean, was married here last Thursday morning to J. Arthur McDermott, a well-known carriage manufacturer of this city. The couple will spend the Summer in Atlantic City, N. J.

The last date at Metzerott's Music Hall was filled Thursday, and the following day the demolition of the property began to make room for the new Columbia Theatre—one of the two houses (the other being the Lafayette Square) that will be under the control and booking direction of the Nixon, Zimmerman, Hayman Theatrical syndicate.

Louis A. Roginski, the dissolving view impressionist, has acquired the rights to the Edison vitascope for the District of Columbia and Maryland, and will use it for interior exhibition and outside advertising.

James A. Salloway, of Herne's Shore Acres company, has arrived at the fishing lodge at Four Mile Run, Va., where he will spend the Summer. Walter Allen is due next week.

And still another theatre is spoken of—this one to be in connection with the proposed remodeling of the old ancient landmark, Willard's Hotel. Plans have been drawn for a sky-scraper hotel, roof-garden, and theatre, to cost in the neighborhood of $2,000,000. It is proposed to begin the alteration in March, immediately after the next Presidential inauguration.

Articles incorporating the Purity Ice Company, for the manufacture and sale of ice for refrigeration and skating rink purposes, were filed during the past week by David I. Towers, Lee Hutchins, and John E. McGaw. The capital stock is placed at $50,000, divided into 500 shares of $100 each. The incorporators and Stillson Hutchins are named as the trustees for the first year.

Edwin Baker, one of our cleverest young actors, has engaged with Wolburt and Russell's Repertoire Stars company for next season as stage manager.

Sol Minster, the violinist and conductor, will furnish the orchestral music for the Atlantic Hotel, Ocean City, this Summer.

The threatened injunction proceedings last week on the part of Manager George Buckler, of Allen's Grand Opera House, to prevent the opening of the Frederick Bond company at Rapley's New National Theatre, resulted in nothing but a very excellent advertisement for the company. Mr. Buckler's lawyer, after going over the ground carefully, decided that they had no good grounds to rest their case on, and that Manager Albert Ruddle, of Mr. Bond's company, was thoroughly justified in canceling his date with Manager Buckler, of Allen's Grand Opera House, when it was found that the opening night of the company's season and another night in the same week were previously disposed of for college commencements. JOHN T. WARDE.

BOSTON.

The Harry M'Glenen Memorial Unveiled--News of the Bub.

(*Special to The Mirror.*)

BOSTON, June 15.

Only three of the regular houses in Boston remain open, and at these the only change of bill was that at the Castle Square, where Falka was revived to-night before an audience which filled the theatre. One would have supposed, judging from the cordiality of the reception, that all the favorites had been away for months, instead of weeks, as was actually the case. There is no question of the popularity of the Castle Square singers, and the prospects of a successful Summer are unquestioned.

Constant changes are being made in The Merry-Go-Round at the Tremont, and the second addition was presented to-night in connection with the twenty-fifth performance of the review. Rumor has it that several changes in the cast are to be made in the near future, but no announcement has as yet been made to that effect.

The Yankee Cruiser began its second week at the Museum to-night, and the house was crowded. The performance was the annual testimonial to Louis Burkhardt, the advertising agent of the theatre. Fred Miller's opera has in it many elements of popular success, and the comedians have added to the original work, and bid fair to do so still more as the season progresses. The piece certainly makes a merry Summer show, and the Museum has opened its Summer season under most successful auspices.

The Vitascope is packing Keith's as that house has not been packed for months.

"Shooting the Chutes" is the popular fad just now, and this open-air resort is doing a rushing business whenever the weather bureau condescends to give Boston a pleasant evening.

William H. Crane has gone to Cohasset for the Summer, and the actors' colony on the South Shore has its annual visitants in Fanny Davenport, Melbourne MacDowell, Stuart Robson, and others.

Elmer C. Rice, press agent of the Castle Square, has gone to St. Louis to attend the Republican National Convention. The trip is likewise his honeymoon, as he has surprised his associates by sending them a wedding announcement. Congratulations are in order from all his friends.

George A. Schiller has been engaged by Charles H. Hoyt, and will open in September in A Milk White Flag.

A. Metcalf is at Nantucket for the Summer, and will return to Boston in August to attend to the press work for the Museum and the Hollis Street Theatre next season.

Josie Sadler has been engaged by Rich and Harris for next season, and will open in October.

It is now said that Charles H. Hoyt will not lease the Park from Lotta Crabtree after the Stetson lease runs out next June. It is known that Mr. Hoyt made an offer as he did to Mr. Stetson for the rest of his lease. The Hoyt companies are engaged for twenty-five weeks next season at different Boston houses. It is said that two owners of Boston theatres have made offers to Miss Crabtree.

Raymond Stevens, who was with 1492 last season, has joined the cast of The Yankee Cruiser.

At Mt. Hope Cemetery the memorial of the late Harry McGlenen was unveiled with simple and impressive ceremonies 9 The monument, which is a huge sarcophagus of Quincy granite, twelve feet long and seven feet six inches high, is the tribute to the respect and memory of the late manager by his many friends and admirers. The exercises commenced at 3 o'clock with prayer offered by Rev. Edward A. Horton. General Charles H. Taylor, chairman of the monument committee, delivered a eulogy on the life of Harry McGlenen. At the end of the eulogy the veil was lifted from the monument, disclosing it in all the beauty of its massive simplicity. The action was accompanied by the strains of Chopin's "Marche Funebre" by Baldwin's Cadet Band. The address of the occasion was then delivered by Dr. Horton, who spoke in glowing terms of the life and character of Mr McGlenen. Mayor Quincy and General Chamberlain also made addresses.

One of the Boston papers declares that if the differences existing between the Theatrical Mechanics' Union and B. F. Keith's Theatre are not settled this week every labor organization in the city will assist the mechanics in their fight.

The Boston creditors of Abbey, Schoeffel and Grau were considerably interested when they read a dispatch from New York stating that the Tremont Theatre would be surrendered by the creditors of the firm, but the anxiety did not last long, for Colonel Rand, one of the receivers, declared that there was no danger whatever of the Tremont's changing hands. Said he: "The Boston creditors are very few, and the liabilities of the Tremont are inside $1700. The greater part of this is borrowed money, and being from friends of the firm there is not the slightest danger of trouble in the theatre. It is too valuable a property. As to its losing money last year, the theatrical business was not the only one that suffered from the bicycle, which is given as the direct cause for the loss of the money."

William Seymour, who is the Boston representative of the firm, said: "All of our contracts are signed for next season. The time, with the exception of six weeks, is filled. All of the talk is being made in New York, and the Boston men are doing nothing about it." Later in the week Mr. Schoeffel returned to Boston, and he, too, denied the story. "The Tremont," he said to me, "has always been a profitable investment, and we have decided not to lease it to anybody.

"There is another thing I would like you to set right, and that is the statement about our bookkeeper. It has been said that our accounts are in a very complicated state, and that the delay in filing schedules is due to his bad methods of bookkeeping. Our books are all right, and the expert accountants who are going through them, deny that they have ever said, as has been stated, that the accounts are not in perfect shape."

One of the lively topics here the past week came from the way in which Paul West, Harry Askin's press agent wrote a comic opera in ten hours and a half. Several theatrical men were talking about Oscar Hammerstein's feat of composition, when West declared that he could write an opera in twenty-four hours. After much discussion a bet was made and the Reynolds was selected for a place. A committe was appointed to inspect the author, the piano and the typewriter, after which the subject was selected—The Mirror—and the door was locked. At midnight, having worked ten and-a-half hours, Mr. West walked out of the room and presented to Mr. Pratt, who bet against him, a roll of papers. There were seven lyrics with the air to each tune neatly inscribed on music paper. The dialogue was written off in shape for copying into parts by the typewriter, and outside of all were elaborately decorated costumes plates of the principal characters. The piece is so good that arrangements have been made to introduce it into the third act of The Merry Go Round.

Judge Dunbar, in the equity session of the Superior Court last week, denied the application made by the plaintiff in the bill in equity which was brought by Sigmond Migulesko of New York against David Kessler et al., for a preliminary injunction to restrain the defendants, who are Hebrew actors, from producing to-night the Hebrew dramatic opera entitled Blunele.

The plaintiff, who is the composer of the play, claimed that the intended production of it by the defendants is without his consent and against his rights. He had not obtained a copyright upon it, but claimed that he had rights of exclusive control over it, as its production so far had not been so often or notorious as to make it public property. The defendants, who are Hebrew actors, claimed that the plaintiff, if he had any exclusive right over the production of the piece, parted with it in dedicating it to the public by the frequence with which it has been played.

The next meeting of the creditors of Charles L. Robbins will be held here 26.

Louis Tobin has translated a burlesque of Madame Sans Gêne for Harry Askin.

Barnum's Show is in town, and as it always does well when it comes to Boston on Bunker Hill week, and this year's visit will be no exception.

Elita Nito has joined The Merry-Go-Round company.

Mr. and Mrs. Isaac B. Rich will spend the Summer at Concord, Mass., as usual.

Harry and Edgar Davenport were in town last week.

Frank Perley has engaged Louis Massen to play Desborough in The Sporting Duchess next season.

George W. Wilson has sailed for Europe for a brief Summer trip to place his daughter in a private school in Paris. He will return to head the Shore Acres company No. 2.

W. S. Reeve has organized a farce-comedy company for a tour of Cape Cod. JAY B. BENTON.

PHILADELPHIA.

Gentry's Trial Postponed--Aida at the Grand --Fine Bill at the Bijou.

(*Special to The Mirror.*)

PHILADELPHIA, June 15.

This is the ninth and last week of Miss Philadelphia, The closing performance on 20 will be a grand souvenir night at the Chestnut Street Opera House. John E. Henshaw is the feature of the travesty, and is constantly adding new and clever things to the performance. Inez Mecusker, W. A. F. McCollin, and the large company assist him in furnishing a lively entertainment.

James B. Gentry's trial for the murder of Margaret W. Drysdale, the young actress known as Madge Yorke, was fixed for to-day, but has been postponed until June 23 on account of Charles W. Brooke, senior counsel for the defence, being actively engaged in the Fleming case in New York city. It is said Gentry will plead guilty to murder in the second degree, and that his plea may be accepted, thus enabling him to escape capital punishment.

The Castle Square Opera company, at the Grand Opera House, are attracting general attention by their constant change of repertoire, excellent company, and magnificent productions. To-night there is a departure from light to grand opera, Aida being sung to a large and delighted audience. Fatima Diard and Annie Lichter will alternate as Aida throughout the week. Marie Linck, William Shuster, and Charles O. Bassett will alternate with Thomas Evans Green, W. H. Clarke, William Mertens, and William Hatter. The stage pictures are beautiful, enlisting the services of a large chorus. The liberality of the management and the completeness in detail of the operas presented are a surprise to the operatic public, considering that popular prices prevail. The management will duplicate their Boston success in the Quaker City.

Frank Mayo was buried at West Laurel Hill in this city June 12. The funeral services were conducted from the Holy Trinity Protestant Episcopal Church, which was crowded by his many friends. The floral offerings were very handsome. The relatives present were Mr. and Mrs. James Elverson, Jr., Edwin F. Mayo and Miss Deronda Mayo. Mrs. Mayo was too ill to attend. Floral designs were sent by Mrs. Rachel McAuley, Roland Reed, Colonel William F. Cody, and residents of the Forrest Home.

Ernest Lacy's new comedy, Japhet in Search of a Father, by amateurs of the Germantown Dramatic company at the Broad Street Theatre last week, met with great success. Mr. Mansfield promised to produce this play last year and still holds the rights to it.

William J. Gilmore's second marriage has been annulled by a decree of divorce, which was lately granted him in our courts.

B. F. Keith has purchased of the Phillips Co., Limited, the Bijou Theatre for $50,000, subject to a mortgage of $90,000 and a ground rent of $500.

The managers of Lincoln Park, on the Delaware River, with the Chicago Marine Band are doing well, and are making great preparations for a baby show, to be followed by Pain's fireworks, the Carnival of Venice, on June 27.

The Bijou Theatre this week presents the finest bill of the season. In the programme are Charles Dickson, Lillian Burkhardt, and George Leonard in the new comedietta, Two Can Play at That Game; George Monroe, of Aunt Bridget fame; Tim Murphy, of Texas Steer renown; Lillian Kennedy, star of She Couldn't Marry Three; Glacenta Delia Rocca, violin soloist; the Fansons: Francis Gillette, athletic specialist; Fisher and Carroll, Irish comedians; Gerald and Geraldine Glee, in musical specialty; James Kennedy, and Edison's Vitascope, which has created a sensation and remains for the Summer as a standard attraction.

Alfred Hoegerle, formerly business manager for Hinrich's Opera company, has been selected as superintendent of the new Horticultural Hall (Broad and Locust Streets), now nearing completion. This hall will be dedicated in October, and will be used for concerts, lectures, balls, etc. The seating capacity is 1121 in main hall, and 514 in lower hall.

The Vadis Burlesquers, an organization of forty-two people, opened to-night at the Lyceum Theatre to good patronage. Hodges and Launchmere, Leslie and Curdy, and two new burlesques are the features. Russell Sisters' combination are booked for week June 22. S. FERNBERGER.

BALTIMORE.

Ford's Venture at Arlington a Success--Vaudeville in Popular Vogue.

[*Special to The Mirror.*]

BALTIMORE, June 15.

The Summer concerts at the Music Hall still continue to be the most attractive recreation in the city. Manager Strakosch is not resting on his laurels, but works as hard as ever to please his patrons with new attractions and splendid service. He deserves the success he has achieved.

Manager Charles E. Ford's venture out at Arlington, is an undoubted success. His beautiful theatre at Electric Park is large and airy, and is equipped with all sorts of devices calculated to please and recreate his patrons. Last week Adele Purvis Ouri was the stellar attraction, and she was received with enthusiasm. Her performance on the revolving sphere was very effective. Last night we were treated to a very good bill, which included the four Gardeners Master Dick, a baton swinger; Nellie Waters, in a laughable sketch entitled, Ireland As It Was And Is; Meyer Cohen, the California baritone; Effie and Mabel, the two little jesters; Gilmore and Leonard, singing comedians; and Rossi Brothers, knockabout acrobats. After the performance the audience repaired to the balcony and piazzas, and enjoyed racing by electric light on the half-mile track around the theatre.

A cablegram was received here a day or two ago from Manager Tunis F. Dean, announcing his safe arrival in London. Mr. Dean will remain abroad until the last of August.

George Macomber is visting his family in this city, and will remain several weeks. He has not definitely settled his plans for next season.

The Holliday Street Theatre is being thoroughly renovated, and will be greatly improved. It will have an entirely new set of chairs of the latest pattern, and will be re-frescoed throughout. A doorway is being constructed between the theatre and the adjoining hotel, which will enable the audience to obtain refreshment for the inner man without going from under cover.

Manager James L. Kernan contemplates turning the Howard Auditorium into a first-class music hall on the order of Koster and Bial's. There is no good reason why such a venture should not meet with success. The music hall concerts have demonstrated that that kind of entertainment will be liberally patronized. Heretofore Baltimore has always been regarded as too puritanical for such a form of amusement to succeed. We are waking up with the *fin de siecle*. John J. Collins, a Baltimorean and a member of E. H. Sothern's company, will be married Tuesday to Bessie Gallagher at the Immaculate Conception Church in this city. HAROLD RUTLEDGE.

ST. LOUIS.

Olivette at Uhrig's Cave--Roof-Garden and Other Bills.

[*Special to The Mirror.*]

ST. LOUIS, June 15.

The bright and melodious opera, Dorothy, was given by the company at Uhrig's Cave last week in a most pleasing manner to appreciative audiences. The title-role was taken by Laura Millard, who has a sweet and cultivated voice, and she sang and acted the part in a manner that won her much applause and many friends. Nellie Braggins sustained the favorable impression she made the preceding week. Rhys Thomas and Lloyd Wilson continue to make friends by their fine voices and excellent work. William Stiegers was also seen to advantage. Frank Deshon was as funny as usual, while Gertie Lodge and Minnie Bridges completed the strong cast. The costumes and scenery are better this year than usual, and the chorus are stronger vocally. To-night Olivette will be put on with the full strength of the company.

Manager Fay Butler has a very strong bill on this week at the Union Trust Roof-Garden Theatre. The vaudeville artists include De Besell, the clay molder; Truly Shattuck, the 'Frisco song bird; Howard and Bland, Henry Frey, Julia Glover, Montgomery and Stone, and others, with new and attractive specialties. A special matinee was given yesterday, and the attendance was good.

The Olden at Roof-Garden Theatre will open to-night with a revival of the Bohemian Girl. The following people have been engaged for the stock company to give weekly change of opera during the season: Mr. and Mrs. Francis Gaillard, Tillie Salinger, Lena Salinger, May Ferguson, and Phil Branson. Maurice Hageman will be stage manager and there will be a chorus of forty voices for French opera. C. W. Whitney will be manager with C. W. McCasland, late of the McCasland East St. Louis Opera House, as business manager.

Primrose and West's Minstrels opened with a matinee at the Grand Opera House yesterday, and will remain during the week. They were originally booked for the Olympic Theatre, but the damages to that theatre by the cyclone compelled Manager Short to engage the Grand Opera House.

Sam T. Jack opened at the Standard Theatre yesterday afternoon for a week's engagement. Orange Blossoms, the French sensation pantomime, was produced, together with the French sketch, The Lively Flea, and the World's Fair burlesque, On the Midway. The following vaudeville artists also appeared: Edyth Murray, Gertie Murray, Charley Banks, Bert Leslie, James McAvoy, George Bird, the Golden Gate Trio, and Leopold and Silvo.

Centerno's New York Concert Band and an historical musical spectacle entitled, Battles of Our Nation, will begin an engagement at Koerner's Garden to-night.

Billy Rice continues to give performances at Forest Park Garden, and the Suburban is giving minstrel performances.

The reported engagement of James Jay Brady as manager of the New Century Theatre, meets with general favor here. He is well known among newspaper men, and is well liked and popular.

Alf Wheelan came here last week to act as stage manager for the Uhrig's Cave Opera company.

Manager McNeary announces that the prices will be 50 and 75 cents for Tuesday, Wednesday, Thursday, and Friday nights, and 25 and 50 cents for Saturday, Sunday, and Monday nights. W. C. HOWLAND.

CINCINNATI.

Cleopatra at the Ludlow Lagoon--Entertainments at Chester Park and the Zoo.

(*Special to The Mirror.*)

CINCINNATI, June 15.

The Ludlow Lagoon this week has an elaborate and spectacular production called Cleopatra, given under the immediate supervision of Charles Harkinson. The royal procession is formed at the extreme end of the lake, and amid the burning of colored fires and a display of fireworks, etc., it approaches the amphitheatre, where the participants disembark. Many novel and beautiful ballets are introduced, and 270 people are employed in the spectacle. Helen Sloan impersonates Cleopatra, and J. Fred Urban, Antony. At the revels before the court of Cleopatra are introduced the variety specialties, including Kinzo, the Japanese juggler, and the Olifans, eccentric musicians.

James A. Reilly, the German comedian, is now booking agent and stage director for Chester Park. The Valdares, the bicycle experts, have departed, and in their stead have been secured the services of Achille Philion, whose exhibition on a globe that he revolves by means of his feet while fifty five feet above the surface of the earth, is little short of the miraculous. Good specialties continue to be produced on the vaudeville stage. Saturday afternoon Chester Park was the scene of the finish of the Dayton Cincinnati bicycle road race, each man riding six miles on the track as part of his distance to the city.

Last week Centerno's Band made a hit of the first magnitude at the Zoo, and the leader was presented with a medal Saturday by the members of the Young Men's Blaine Club. This week the specialties will be resumed, the chief of them being Nilsson's Aerial Ballet, which is really a ballet in mid-air. One hundred Sioux Indians from the Rosebud Agency have been engaged for the Zoo with the express permission of the Secretary of the Interior. They will erect their tents on one of the many wooded slopes, and will give daily exhibitions of their skill in dancing, shooting, lassoing, etc. The success of the Indian encampment last year was so marked that the management is making no mistake in having the Indians again.

The "Little Reds" at the Fountain Square have caught the town, and are drawing big crowds.

WILLIAM SAMPSON.

CLEVELAND.

Double Bill at Haltnorth's--Mystic Shriners to Meet in Cleveland Next Week.

(*Special to The Mirror.*)

CLEVELAND, June 15.

A double bill, consisting of Lovely Galatea, and Cavalleria Rusticana, is the offering for the third week of the Garden Theatre Opera company, and the opening to-night is most auspicious, Haltnorth's Garden being filled by a fashionable audience, and the weather all that could be desired. In Galatea, Elvia Croix Seabrooke plays the title role in a fetching manner. Fanny De Costa is a good Pygmalion, and Florence Alva's fine contralto voice is heard to advantage as Ganymede, while Oscar Girard's qualities as a comedian shine forth in the role of Mydas.

The cast for Cavalleria Rusticana is as follows: Santuzza, Nina Bertini Humphrey; Lois, Elvia Croix Seabrooke; Mother Lucia, Eva Davenport; Turrida, Edgar Temple; Alfio, Mark Smith. The principals sing their parts in Italian. Miss Humphrey's fine soprano voice was heard at its best, and she was heartily applauded.

Eva Davenport was seen in a role that suited her, and the rest of the characters were well taken. Stage-manager Kirtland Calhoun staged both operas with the same careful attention to details that has so far characterized all the productions given this season, and with an augmented chorus and orchestra the performances were notable ones for Summer opera. Said Pasha will be given next week.

The Euclid Avenue Opera House is dark this week, but next week will be given over to a production of La Sonnambula by the finest local talent in the city under the direction of J. V. Wamelink, a well-known musician. The opera will be given for the benefit of one of our hospitals.

Frank Chapman left for Indianapolis yesterday with his little baseball players, which have held the boards at the Euclid for several weeks past. Mr. Chapman returns Aug. 27 and the little fellows play again at the Euclid Avenue Opera House while the Cleveland Club are away from home.

Florence Alva (Florence Ella Beardsley) a young lady of Cleveland made her debut before a home audience on Monday evening of last week in the opera of Dorothy, in which she appeared successfully as Phyllis.

Edison's Vitascope is still pleasing crowds at Scenic Park.

Euclid Beach Park continues to grow in public favor, and has several fine attractions outside of those necessary for a complete Summer resort. Pawnee Bill's Wild West Show is booked for an early visit to this popular resort.

Manager Gus Hartz, of the Euclid, is the latest victim of the bicycle craze, and from what he says, he feels as though he had been through a threshing machine.

Genial Joe Frank, well known to the profession, and formerly manager of H. R. Jacobs' Theatre, now the Cleveland, in this city, was here last week attending the wedding of his nephew to one of Cleveland's belles. Mr. Frank is at present located in Toronto, Canada.

The Mystic Shriners of the United States will assemble in Cleveland next week.

Manager La Marche, in deference to the wishes of some of his patrons, has concluded not to give opera performances at Haltnorth's Garden Theatre on Sunday evenings, but will give a series of sacred concerts instead.

WILLIAM CRASTON.

A NEW ROMANTIC DRAMA.

Some noteworthy electrical and other effects are promised in the romantic drama, In the Heart of the Storm, in which Willard Lee will commence the season early in September. In the opening act there will be shown an auroraborealis, lightning, and a rainbow, a realistic storm, an incantation scene with electric flame effects, and a bed of treacherous quicksand, in which the heroine has a narrow escape from death. The scene of this act is laid in the Everglades of Florida, and flying tropical birds, crickets, great swamp frogs and multitudes of fireflies will figure prominently in it. In the second act are shown, in the grand court of the Ponce de Leon, a fountain of real water, illuminated by electric lights, a great bed of electrical flowers and starlight effects. The third act will show a waterwheel in operation, a Southern sunset, a runaway horse dashing across the stage, and a flood, in which float by seventy five persons on housetops, rafts and other debris. In the fourth act there will be an entirely new wave effect, a fierce thunderstorm with an accurate reproduction of natural lightning, a bolt of which, in the form of a ball of fire, demolishes a house, and a duel scene, in which the lightning figures in thrilling fashion. Up to this time the engagements for the company include: Maud Edna Hall, Louise Rial, Emily Stowe, Vera Rial, Lela De Groot, Henrietta Marlowe, Beatrice Earle, Sheridan Block, C. B Gillingwater, Gustav Cohan, James A. Mahoney, Charles Stewart, Earl Stirling, Willis Holt, James Menchen, Albert Tracy, Thomas Mengen, and the Everglades Quartette.

NELLIE M'HENRY'S NEW PLAY.

Nellie McHenry, who closed her season recently, is resting in her Summer cottage at the Highlands, where she will remain until Aug. 1, and then go to Long Branch to commence rehearsing her new play, A Night in New York, in which she will be seen during the coming season. This play was written by H. Grattan Donnelly, and is described as a musical comedy in three acts. The dialogue is said to be bright, the incidents farcical, and the music very catchy. Miss McHenry will be seen in an entirely new and original character—one in which all her varied artistic talents will have the fullest opportunity, and which is destined to a distinct advance in her professional career. Miss McHenry will be supported by a company comprising the best artists that money can engage. It is intended to make this feature first class in every respect, and to inaugurate a policy that will make the Nellie McHenry company the recognized and admitted representative comedy organization of America. Artists are at work on the scenery, and the lithograph work has been nearly completed by the Miner Lithograph Company. Her tour will be under the direction of John Webster, who has re-engaged J. B. Belcher as business manager. Mr. Belcher is located at McConnell's Exchange, Abbey's Theatre Building, and has almost completed the booking for Miss McHenry's tour for next season, which will open at Long Branch, Aug. 20.

THE AMERICAN THEATRICAL EXCHANGE.

With the arrival of out-of-town managers business at the American Theatrical Exchange has received a new impetus, and every department is kept busy to fill the increased orders for booking and placing attractions in the various houses. Through its past records the Exchange has a standing with local and traveling managers that insures it a lasting popularity and prosperity. Not being interested in any traveling organization, it has no personal interests to detract from the attractions being booked or the houses represented. Its motto is "No favorites. Everything square and above board." This, coupled with excellent service and honorable treatment of its patrons, has made the American Theatrical Exchange what it is to-day—a reliable, high-class managers' exchange, where every want of located and traveling managers receives polite attention and fair treatment.

TOLEDO AND COLUMBUS UNITED.

George H. Ketcham, a wealthy capitalist, owns the Valentine Theatre of Toledo, Ohio, which was opened by him last December. He will also be the lessee of the new Great Southern Theatre, which is to be opened next September in Columbus, Ohio. These two theatres are absolutely fire-proof, and the bookings are limited to strictly high-class attractions. So far as Columbus is concerned, the Grand Opera House of that town will provide a high grade of popular priced attractions, so that local audiences can pay their money and have their choice of the entire theatrical menu next season. The policy of making the Grand a popular-priced house in future is owing to an arrangement between J. G. and H. W. Miller, the lessees and managers of the Grand, and George H. Ketcham, in order not to conflict with each others' interests. Before long, Mr. Ketcham will open a theatre in Buffalo to complete his circuit of first-class theatres. His houses in Toledo and Columbus will be managed for him by Lee M. Belda.

TOUR OF THE GRANDINS.

Mr. and Mrs. Grandin will be seen the coming season in a series of romantic plays under the direction of William T. Fennessy. The plays will be of the modern school, and the new productions will be At the Carnival, by Messrs. Isham and Witzel, of the Detroit *Free Press* and Eugenie La Tour, an adaption from the French by Mr. Grandin. Camille and Deborah will also be produced by the Grandins during their tour, which will begin in New York on Sept. 6. Manager Fennessy is engaging an excellent company, and will devote all his attention to the tour of Mr. and Mrs. Grandin, and to that end has disposed of his other interests.

OBITUARY.

Edith Mayo, an actress of soubrette parts died of cancer, at Albany, June 11, after a long and painful illness. She was buried by the Actors' Fund.

The infant son of James A. Nunn, of Davis and Keogh's Down in Dixie company, died early last Saturday morning.

Nellie Free, a soubrette star of the smaller Western companies, died in a sanitarium at Highlands, near Denver, Colo., recently, of consumption.

GOSSIP.

Marie Carlyle, who has been leading in The Sunshine of Paradise Alley, will support Archie Boyd in the road company playing The Old Homestead next season.

Frances Drake has secured the services of Max Freeman to translate and adapt for the American stage the one-act musical monologue, Le Petit Abbe. Instead of making her usual tour to Europe, Miss Drake will present this monologue under the direction of Max Freeman in about three weeks in this and other cities. Miss Drake has bought the American rights to this monologue. She will usually give the performance in English, but on special nights will render it in French.

Frank Daniels will do The Wizard of the Nile next season, and also has two new operas under consideration which he may produce.

Florence Bindley, her husband, Charles Dittmar, and manager, Mr. Nerdlinger, will sail for Europe on June 29 for a month's trip abroad. Miss Bindley will next season be featured in A Hot Box. She will open her season in October in Brooklyn.

R. E. Graham was unfortunate enough to be honored with a visit from a sneak thief at his boarding house last Friday night. The thief relieved him of all his clothing and even went so far as to take the gold studs from a soiled shirt.

H. Grattan Donnellyy has lately been doing the Tenderloin with John Webster, in order to acquire realistic material for A Night in New York, the new local comedy, in which Nellie McHenry will be seen next season.

Marie Wainright's tour of the Summer resorts along the Atlantic coast will be under the direction of Horace De Lisser. She will appear in a series of one-act comediettas.

Lora Thorne has signed with Augustus Piton to play the Irish character part in The Power of the Press the coming season.

Campbell Gollan's stock company—the Garrick Players—will open at Athens, N. Y., on June 24, presenting Turned Up. The company will include Charles Coote, Walter Walker, Homer Granville, Frank Sylvester, Mary Nichols, Campbell Gollan, Anna Stannard, Helene Lowell, Mildred St. Pierre, Jessie Ralph, and Blanche Weaver.

Cora Macy, Blanche Chapman, Joey Intrepidie, and James Sturges comprise the new Vassar Quartette.

Burt G. Clark has been approached by Jacob Litt to play his original part of the Colonel in C. T. Dazey's popular melodrama, In Old Kentucky. He has also been offered the part of the U. S. Consul in Miron Leffingwell's new Cuban play which will be seen here early next season.

Frank W. Haines, the former manager of the Decatur, Ill., Opera House, was in town last week with his able successor, J. Fred Given.

Daisy Bell Sharp, Gerda Wisner, and Mabel Gilman will be members of Augustin Daly's company next season. They have all won more or less success in San Francisco amateur theatricals. Mr. Daly has engaged them for minor roles and singing parts.

Harry Edgerton is to pilot A Green Goods Man through the mazes of the coming season.

Herrmann the Great is to do his bullet-catching trick again. This time it is to decide a wager of $1000 a side made by him with Edgar Gibbs Murphy, the crack marksman, who is to select two or three assistants, and choose his own guns and cartridges. Herrmann is to catch the marked bullets.

A company of young ladies of Plainfield, N. J., presented in that city last Friday, an original four-act tragedy, The Fatal Vow, written by Margaret McCutchen. The production was elaborate and met with pronounced success. In the cast were the author, Cora Haviland, Dorothea Wells, Francis Phillips, Helen Phillips, Louise Saunders, Dora Waring, and Master Orville Waring.

James H Wallick returned from London last Monday. He will produce the melodrama, When London Sleeps, at the Fourteenth Street Theatre on Aug. 29.

Colonel T. Boyle, of Curry and Boyle, managers of the Theatre Vendome and Grand Opera House at Nashville, is in New York for the Summer, with headquarters at the American Theatrical Exchange.

Manager George H. Walker, of the firm of Walker and Rigsby, controlling theatres in San Antonio, Austin, El Paso and Little Rock, will have the American Theatrical Exchange, New York, as his Summer address. His firm are lessees of the new Hancock Opera House, at Austin, erected at an actual cost of $100,000.

Nellie Howard and Flora Gardiner Kling have closed with the Raymond-McNaim company at Springfield, Mo.

Walker Whiteside may produce a dramatization of Ouida's novel, "Signa," next season, when his repertoire will include Grengoire and The Old Guard.

Charles Wayne is playing a Summer season at the Boston Museum in The Yankee Cruiser.

Edwin Forrest Lodge, A. O. F., will meet next Sunday evening.

J. J. Spies is anxious to learn the whereabouts of Lizzie McCall and Delia Preston.

Maud Hillman, the repertoire star, was in the city last week, and has gone to her New England home for the Summer.

Howard S. Taylor, the playwright, is rusticating in the rural districts while preparing the scenario for a production by a prominent New York manager.

Maude Young will return to the city next week.

Adele Ritchie is soon to sail for Europe.

Mrs. Beamont Packard is arranging an *al fresco* production of As You Like It with an all-star cast for a nearby watering place.

J. F. Thorndyke, formerly well-known here as the director of a theatrical agency, returned from London last week, where he has resided for the past eleven years.

Samuel Rorke returned yesterday from Chicago, where he had gone to arrange for the opening of the Great Northern Roof-Garden. He will leave again this week for another brief visit to Chicago, and then returns to take up his permanent headquarters in this city for the Summer.

R. E. Stevens will be associated this Summer with Colonel T. Allston Brown in conducting the business of the Simmonds and Brown agency. Mr. Stevens has been confused of late with R. N. Stevens, author of The White Rat and other plays.

Dorothy Chester signed yesterday for the Holland Brothers' company.

Joseph Wheelock, Sr., will next season play the part of Joe Aylmar, the old horse trainer, in The Sporting Duchess, which was originated here by J. H. Stoddart.

George Morton will go with Darkest Russia next season as stage manager.

Raymond Hitchcock, late of Peter Dailey's company, will be with Robert Hilliard next season.

Lillie Alliston, who has been confined in the Columbus Hospital in this city, is reported to be improving. Next season she will play her old part of Mrs. Kidd in the revival of A Parlor Match.

E. J. Heron, Lottie Williams and a half dozen others well known will make a short tour of the seaside resorts this month, appearing in a repertoire of the one-act plays made popular by Rosina Vokes.

Robert T. Haines and wife will go with Darkest Russia next season.

Ethel Brandon sailed for Europe June 13 on the *City of Paris*.

Rose Beckett, who so successfully arranged the dances for Gentleman Joe and El Capitan, had charge of the dancers in Lost, Strayed or Stolen, presented by the American Syndicate company in Chicago last night. Jos. Brooks has engaged her for all productions made by this company. Richard Barker has also engaged her to arrange the dances in all productions he will stage manage.

Paul Gilmore, who closed his season June 13, is in the city, and would be much pleased to hear from his friends.

E. M. Gardiner, representing the C. V. Transfer company, of Chicago, is in town for a couple of days.

Maurice Darcy may be engaged for light and eccentric comedy. His address is care this office.

Manager H. D. Clark has secured a number of excellent attractions for the Ninth Street Opera House, Kansas City, Mo.

Charles McConnell, whose specialty is aged negroes' is disengaged. His address is 12 Walnut Avenue, New Castle, Pa.

Hallen Mostyn, who was a member of the ill-fated Liberty Bell company, has not yet closed for next season. Mr. Mostyn is a popular comedian, resorting to original methods to create amusement.

MATTERS OF FACT.

A considerable sum of money is being spent by Mrs. Weed, the owner of the Norwalk, Conn., Opera House, in altering and improving that theatre. It will be repainted in white and gold, new scenery and dressing-rooms will be added and additional light furnished the stage. Many strong attractions have already been booked for next season.

The firm of Alfred Dolge and Son, 110 East Thirteenth Street, are represented in THE MIRROR'S columns this week with an advertisement of the Autoharp. Correspondence with managers or leaders, who might want to add this instrument to their orchestra, is solicited, and liberal arrangements will be made. The prices range from $4 to $75 for the "Parlor Grand," and $150 for the "Concert."

J. D. Calder has received from his father, William Calder, who is in Europe, the manuscript of a strong melodrama entitled A King of Diamonds, and is at liberty to negotiate with responsible managers for the American rights to the same, at his office, No. 1368 Broadway.

Alfred Bradley is in the market for the season of '96-'97. Mr. Bradley has long been known in the business department of the profession. He has been the business manager of Alexander Salvini for four seasons, and was previously connected with the Duff Opera, Henry E. Dixey in The Seven Ages, and Hanlon's Superba. His general ability and experience should readily secure him an engagement.

Macdonald, costumer and fashionable dressmaker, of 48 West Sixty-fourth Street, offers special inducements to the profession in the matter of prices.

J. C. Lewis's Si Plunkard company closed season at La Crosse, Wis. Business was above expectations. Bob Mack, the manager, has located in Indianapolis, Ind., from where he will book the attraction and arrange for his printing. He has engaged Frank McNish for next season. The company will open the season in August, playing East and South, where Mr. McNish has booked some good time. He is stopping at the Occidental.

The attention of the trade is called to the announcement of J. R. Colt and Company, which appears in this issue. Here seems to be a case where electricity has been applied to stage lighting so successfully that gas and calcium lights will soon be things of the past. The firm will be pleased to demonstrate at any of their offices that the lamps are thoroughly practical.

E. S. Brigham, the new lessee and manager of the Crawford Theatre, St. Joseph, Mo., is one of the best known of Western managers. He is booking a strong list of attractions for the houses he represents at his office in McConnell's Exchange.

Lizzie N. Wilson is playing vaudeville dates. She recently closed two weeks at Proctor's. She is open for Summer engagements and will star in repertoire next season. She is a sister of Al H. Wilson, the well-known German comedian.

Mrs. Georgie Dickson, well known for her clever portrayals of old women parts, can be reached care of this office regarding an engagement for next season.

Benjamin Mears, a young and energetic actor of experience, is open to first-class offers for the modern or legitimate drama. He is well up in Shakespearean roles and has a good wardrobe. His address is 789½ Doan Street, Cleveland, O.

Laura Millard, the prima donna of the Uhrig's Cave Opera company of St. Louis, Mo., has been making a great hit with the audiences at that resort. Miss Millard has a beautiful voice, a handsome stage presence, and a charming personality that has won for her great favor in the roles she has appeared in.

The Park Theatre, one of Philadelphia's handsomest theatres, will be sold by the executors of the estate of the late Israel Fleishman. It is one of the best pieces of theatrical property in Philadelphia, is thoroughly modern in appointments, and stocked with good scenery.

The Grand Rayids School Furniture company, of 76 Broadway, has secured the contract for re-seating Nixon and Zimmerman's Academy of Music at Baltimore.

Celie Ellis has just returned from a three weeks' visit to Newport, R. I., and would like to negotiate for next season.

Al H. Wilson is at liberty for next season for farce-comedy, comic opera, drama, or first-class vaudeville engagements.

Julia Hurley has not yet closed for the coming season, and invites offers for characters. Her address is 446 Plymouth Avenue, Buffalo, N. Y.

Arthur C. Bell, musical director, wishes engagement with an operatic or spectacular attraction. Mr. Bell was formerly with the Twentieth Century Girl, Bobby Gaylor, Fanny Rice, Evangeline, and other well known attractions.

Since G. B. Bunnell announced his change of policy in running the Grand Opera House at New Haven, Conn., he reports time being rapidly called for by the best popular attractions, and has already booked Corinne, The Girl I Left Behind Me, Across the Potomac, Bonnie Scotland, A Trip to Chinatown, Peter F. Dailey, the Lilliputians, A Texas Steer, A Midnight Bell, The Fatal Card, Wilbur Opera company, Ward and Vokes, Donnelly and Girard, Jane, Black Crook, On the Mississippi, Morrison's Faust, and others equally prominent.

The Garden Theatre is offered to responsible parties by the Madison Square Garden Company, of whose secretary full particulars may be secured.

Robert A. Mansfeld, for three seasons with A Breezy Time, in which he played the leading juvenile role, is disengaged. He has a strong specialty. His address is 220 East Oak Street, Louisville, Ky.

The Davis Theatre, at Scranton, Pa., which is managed by the proprietor, George E. Davis, is a three-night stand, playing the best combinations only. The house is booked in conjunction with the Bijou Theatre, Binghamton, N. Y., when desired.

Victory Bateman has not yet closed, and will negotiate with responsible managers only for next season. Her address is 103 West Thirty-eighth Street.

Rennick's New Opera House is the only first-class theatre in Clinton, Ill. It was built last year, and is managed by W. B. Cundiff, who is now booking.

Howard Kyle, who has long enjoyed an enviable reputation for versatility, gave further evidence of his varied talents as leading man of the Avenue Stock company at Pittsburg. Among the new parts added to his list of successes were Young Marlowe, Captain Absolute, Coddle, Henry Spreadbrow, Cheviot Hill, Colonel Chalice in Alone, Dawson, the tutor, in Betsy, etc.

Madame Neuvelle will let The Boy Tramp, a successful melodrama in which she appeared a number of seasons, to responsible parties on royalty, and should be addressed 298 Livingston Street, Brooklyn.

An advance agent, who is familiar with the country, is wanted by J. H. Ardell, 117 Chambers Street, this city, to book a first class vaudeville company.

John Wilson and Bertha Waring, whose tramp and dancing specialties respectively were features with Little Christopher last season, have not yet signed and are open to engagement.

McComb and Becker are the new managers of the Broadway Opera House, Shelby, Ohio. All communications for time, etc., should be addressed to them.

A controlling interest in a good paying theatre in Pennsylvania can be secured by addressing H. M. Betz, Kensington Avenue and Green Street, Philadelphia, for particulars.

Rose Beckett, the well-known dancing teacher, wants a number of handsome young dancers for a New York production. She may be addressed at 214 West Forty-second Street.

Augustin Neuville, who will manage the Auditorium, Peoria, Ill., the coming season, has already secured a number of good attractions. He may be found at the New York Exchange, Broadway and Thirty-eighth Street.

H. A. Snow, Springfield, Ill., offers a half interest in an attraction whose season is booked complete, to a young man with capital and wishing to enter the business.

Irving W. Kelly will present an entirely new version of Neil Burgess's County Fair next season. The exciting race scene will still remain a principal feature while numerous new specialties will be introduced. Mr. Kelly is now booking the attraction from his offices in the Colonnade Hotel, 725 Broadway.

Paul Gilmore closed with the Frohman Stock company at Chicago, May 11, and opened for a Spring engagement with the Wicklow Postman May 24, closing with that organization June 13. Mr. Gilmore is now at liberty and may be addressed care this office.

J. W. Benson, whose Kelly de Barkeep was one of the hits of Chimmie Fadden, has not signed for next season. Mr. Benson is considered one of the best tough villains on the stage.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the Summer may subscribe for THE MIRROR *from this office for one, two, or three Months upon the following terms: One month, 45 cents, two months, 85 cents; three months, $1.25—payable in advance. Address changed as often as desired.*

DEATH OF LENORA COUSENS.

Lenora Cousens, a member of the Verdi Quartette, which figured in The Sunshine of Paradise Alley at the Fourteenth Street Theatre, died suddenly at her boarding-house, 11 West Twenty-seventh Street, Wednesday night, as the result of an operation performed by Dr. Anna C. R. Stevens, who gave a certificate declaring heart disease as the cause of death. The doctress was arrested, and awaits action by the Coroner. Miss Cousens was twenty-six years of age, and had sung in many prominent concerts before her fine contralto voice was heard in the Robin Hood Opera company, the Charles R. Adams Opera company, and Gentleman Joe. She is said to have wealthy relatives in West Newton, Mass.

SUMMERING.

May E. Cunard will Summer at Rochester, N. Y.

The theatrical colony at Glens Falls includes Perkins D. Fisher and wife (Jean Delmo), George A Nichols, and Thomas Wood and wife (Marie Thomas).

Maurice Barrymore is spending the Summer in England.

Harry Clay Blaney, with his mother, will spend the Summer at his cottage in Bath Beach. Mr. Blaney is on the quick road to recovery from the fall he received recently while practicing an acrobatic feat for his new play, A Boy Wanted.

Olive May will summer at Mount Desert, Me.

Mr. and Mrs. Frederick Roberts will spend the coming fortnight at Southampton, Long Island.

Minnie Radcliffe and Mrs. Marion Lester go to Asbury Park, where they will spend the Summer vacation.

J. Harvey Cook is passing the Summer at Bath Beach, N. Y.

Warren G. Richards is at his mother's home near Cleveland for the month of June. Later he tours the Summer resorts.

William Macauley and W. B. Patton summer at Ontario Beach.

Edgar L. Davenport has left town for his cottage at Roxbury, Mass.

J. Duke Murray, accompanied by his wife, Mary Davenport, has gone to Winthrop Centre, Mass., for the Summer.

Grace Lyson is summering at Long Branch. She will shortly join Florence Bindley and party for a month's sojourn abroad.

J. C. Lewis, Otis Shattuck, Minnie Bernard, La Petit Freddy, Frank Camp, Harry Tuttle, Merle Norton, and W. H. Snyder, of the Si Plunkard company, have gone to Mt. Clemens, Mich., where they will spend their Summer vacation.

Rosie and Hazel Ferree, two budding soubrettes, daughters of Owen Ferree, will spend the Summer on Staten Island.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $35; One page, $120.

Professional cards, $1 per line for three months.

Two line ("display") professional cards, $1 for three months; $2 for six months; $3 for one year.

Managers' Directory cards, $1 per line for three months.

Reading notices (marked "" or "†") 50 cents per line.*

Charges for inserting portraits furnished on application.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1 25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

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TO ADVERTISERS.

Patrons of THE MIRROR *are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.*

CURRENT AMUSEMENTS.

AMERICAN.—ENGLISH OPERA.
BROADWAY.—DE WOLF HOPPER, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA.—FERGOLI.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
TONY PASTOR'S.—VAUDEVILLE.

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SURVIVING PREJUDICE.

SEVERAL of the London dramatic journals are exercised controversially over a statement made at the fifty-first annual dinner of the Royal Theatrical Fund, recently celebrated in that city, by the Lord Chief Justice, RUSSELL, who presided at that event.

During his address to the distinguished company that had gathered for the occasion, the Lord Chief Justice dwelt upon what he characterized as "one of the most remarkable changes that have occurred in recent times," continuing:

Gentlemen and ladies following this profession are now received into that conglomerate called society—as all men and women ought to be received—upon their merits. They take rank in their profession with other professions; and it was a gracious act of the Queen—the bestowal of that title upon Sir HENRY IRVING. You will forgive me if I allude to an ancient statute passed in times which are described as the times of good Queen Bess. In the fourteenth year of the reign of that distinguished Sovereign a statute was passed of which I will recite you a brief portion. It ran thus: "All fencers, bearwards, common players of interludes, and minstrels (not belonging to any baron of the realm, or person of greater degree) wandering abroad without license of two justices at least, are liable to be grievously whipped, and burned through the gristle of the ear with a pot iron of the compass of an inch about."

The idea sought to be conveyed by the Lord Chief Justice was that play-actors, until the year 1825, when the ancient statute was repealed, were one and all vagabonds by Act of Parliament. But the dramatic papers that object to this classification point to the sentences quoted from the old law relating to license and to lordly patronage, and arguing from the prevalence of guilds and their controlling influence formerly upon the trades and other vocations, insist that duly-authorized and royally-patronized players even in the old time were honored by law and favored by the custom of the times.

There can be no doubt that a spirit of exaggeration influenced the Lord Chief Justice's statement based on this obsolete statutory regulation. Yet the verbiage of the statute itself, as well as innumerable traditions of players, points and emphasizes the narrow and intolerant tenor of all outside expression directed toward the people of the old-time theatre. Favorites of powerful persons were no doubt openly treated like favorites who in other fields ministered to the pleasures of those in authority, and geniuses of the stage—both writers and players—in some measure emancipated themselves from the pains of ostracism; but a majority of those who sought to amuse, as may be learned from the records of those cruder times, were neither fortunate nor happy socially.

This, it is needless to say, is a different age. The artists of the theatre of to-day are, as a rule, esteemed socially as they deserve, in communities where general intelligence marks intercourse; yet, with all of honor that is bestowed on the theatre and its greater lights, there still survives something of that ignorant and illogical discrimination against its people that formerly shadowed the stage.

PLAGIARISM.

A YOUNG man whose name it is not necessary to disclose writes to THE MIRROR from Wheeling, West Virginia, taking exception to an answer to a correspondent of this paper who was cautioned last week against using as his own the dialogue in any book, copyrighted or otherwise, in the making of a play.

It is evident that the Wheeling young man—there can be no doubt that he is young, as his letter bears various marks of adolescence—wrote to THE MIRROR in the expectation that this paper would print his communication at large, and thus give circulation to the fact that he himself has aspirations as a "dramatizer"—he so calls himself—a fact which, it may be said, on the face of things, is not of great public encouragement or dramatic promise.

THE MIRROR last week answered the question of a correspondent who asked if he could properly use the fruits of another person's brains in the form of dialogue in a book in constructing a play, the presumption being that such employment of another's dialogue would be made without credit. The answer was that one who did such a thing as this would be regarded as a plagiarist, a statement which the Wheeling young man confesses filled him "with a feeling of mortification and surprisement." Yet the Wheeling young man should not have been so curiously affected in the light—a somewhat uncertain light, it is true, yet one that discloses his meaning in a catch-as-catch-can way—of this extract from his letter.

> The reason that I criticise your definition of a plagiarist is this: I have dramatized a book, and in the play I used the dialouge (as found in the book) to a very great extent. But was not aware that I had been guilty of branding myself as a plagiarist until I read your definition of plagiarism.
>
> I never failed to give the author of the book credit for his work, never repersented myself as the author, I was contented to represent myself as the dramatizer, I never passed the dialouge off as my own. Yet you tell him, he would be guilty of plagiarism. Therefore according to your views I am one.

If the young man who expresses himself in this fashion intends to follow the business of play-making, it is evident that he would better go to printed books for his "dialouge," especially as he is willing to give credit to those whose books he may use. He will not be regarded as a plagiarist in that case.

But, all things considered, THE MIRROR is willing to go out of its way a moment to advise this writer that while there are so many other fields open for labor in which he is certainly as well fitted as he is for play-making he ought, in his youth, to turn to one of them for support, if not for distinction. He cannot hope for fame in this vocation, and must thank sheer accident if he finds mere sustenance as a playwright either on original or other lines.

RELATIVE to the effort of a young man in Boston to write a comic opera in twenty-four hours, it is only necessary to remark that there is already too much underdone theatrical material in the market.

HYPNOTISM seems still to be an inexact science. In fact, from the experience of one of its practitioners over East, last week—he could neither put the public under his spell nor draw expenses from his managers—it would appear yet to be in the swaddling clothes of experimental speculation.

THE old-timer and the person past great usefulness on the stage sonorously deplore a decadence of the theatre that does not quite fill the optimistic eye of younger ones. A Chicago writer, reminiscent and particular, goes back to 1871 and cites the names of SAXE, SCHURTZ, GOUGH, PHILLIPS, PARTON, FIELDS, GREELEY, SUMNER, DU CHAILLU, TWAIN, WHIPPLE, MURDOCK, DICKSON, LOGAN and SCOTT-SIDDONS as the lights of the lecture platform of that day. Certainly if the stage has degenerated the rostrum is practically dead to intellect.

THE esteemed Mr. HOWELLS, justly celebrated in contemporary fiction, recently pronounced against prevailing prices at the first-class theatres, and argued for the buying of a book with the money required for a playhouse ticket. Mr. HOWELLS has since gone deeper into his amusement theory, and in a late periodical commends the dime museums as places of cheap and wholesome entertainment. Following his original argument to its logical conclusion on this basis, may it be suggested that instead of the ten-cent museums one might with profit invest in the chrome-colored literature retailed at the cheaper rate?

PERSONALS.

FAX.—Reuben Fax, long a conscientious worker in A. M. Palmer's company, has scored a great individual success in the Australian Trilby company as Svengali. He was Wilton Lackaye's understudy in this country, and one day when he was called upon to play Beerbohm Tree was present. Tree admits that his delineation of Svengali is based upon Fax's performance.

FISKE.—Harrison Grey Fiske, editor of THE MIRROR, who several weeks ago was prostrated by fever, is now recovering at the Holland House, and will soon go into the country to recuperate. This news will be happily received by Mr. Fiske's host of friends, whose earnest concern during his illness has been expressed in every gratifying way.

PITOU.—Augustus Pitou will spend the Summer with his family at his country place at Babylon, L. I. At present Mr. Pitou is engaged in work on the scenario of the new play which he and George Jessop are to write for Chauncey Olcott.

WHEATCROFT.—Mr. and Mrs. Nelson Wheatcroft left last Friday for Mount Pleasant, in the Adirondacks, where Mr. Wheatcroft will sojourn for a month, and Mrs. Wheatcroft will probably remain during the Summer.

JOHNSON.—Alice Johnson returned last week by steamship *New York*, after a flying trip to London, to fulfil a Summer engagement at Atlantic City, as prima donna of the Tressi Opera company.

SINN.—Colonel William E. Sinn has gone to Redlands, Cal., for a Summer vacation with his son, Walter L. Sinn, whose health is now greatly improved. They will travel along the Pacific Coast, Colonel Sinn returning to Brooklyn early in August to prepare for next season.

HOWARD.—Bronson Howard and wife are now wheeling through England's provinces. Mrs. Howard is said to be an expert cyclist, albeit a comparatively new convert of the wheel, and one of her latest achievements was a ride from London to Brighton.

FISKE.—Stephen Fiske, of the *Spirit of the Times*, noting the celebration of the fifty-first annual dinner of the Royal Theatrical Fund in London, at which there were many notable persons, suggests a like annual event for the Actors' Fund of America.

STOWE.—Harriet Beecher Stowe, author of the immortal Uncle Tom's Cabin, celebrated her eighty-fifth birthday at her home in Hartford, Conn., last Sunday. Hundreds of congratulatory letters came to the venerable authoress, who preserves the best of health and takes her morning walk every day with unfailing regularity.

SHOTWELL.—Marie Shotwell, of E. H. Sothern's company, sailed for Europe to-day (Tuesday) on the *Havel*.

WILDER.—In welcoming Marshall P. Wilder to London, a theatrical paper says: "None who has heard Mr. Marshall P. Wilder can have forgotten him. The Princess of Wales has recorded her enjoyment of his drollery, and Madame Patti thinks one of his anecdotes as delightful as the finest gem of melody. Mr. Spurgeon remarked that his anecdotes were better than most sermons, they were so full of human feeling, humor, and sympathy. Even Mr. Labouchere has declared that melancholy could not exist in Mr. Wilder's company, and the "Divine Sarah" pronounced him a true artist. Sir Henry Irving was delighted with him, declaring that he was a wonderful student of character, and he is a great favorite with Baron Rothschild."

QUESTIONS ANSWERED.

EDWARD GILSON, New York city:—Thomas Keene's home is near West Brighton, Staten Island. Mary H. Fiske is the author of Philip Herne. The play has never been published. By addressing Manager J. M. Hill you can probably get the information you desire in regard to the piece.

IDA SHORMAKER, Kansas City, Mo.:—Mollie Fuller is not a sister of Loie Fuller. Virginia Earle took Della Fox's part in Wang when the opera was leased by De Wolf Hopper to a road company. She is now in the cast of In Gay New York at the Casino.

M. V. CLARKE, Brooklyn: Georgia Busby has formerly been a member of A. M. Palmer's stock company. Rolinda Bainbridge, who appeared here recently with Mr. Olcott in Mavourneen, will not be with his company next year.

HENRY C. THOMPSON, Washington, D. C.: You can only contain a copy of the Dunlap Society's publication by becoming a member of the society. Write to any member or to the Secretary, 12 Lafayette Place, New York. The membership rolls are, we believe, already full.

A DECISION OF INTEREST TO MANAGERS.

The recent decision of the Appellate Court of Cook County, Ill., sustaining the holding of the Superior Court in the suit of George M. Welty against H. R. Jacobs and U. D. Newell, is of importance to managers. Welty contracted with Jacobs to play at the latter's Chicago theatre, Dec. 29 to Jan. 4, but Jacobs subsequently leased the house to Newell for the same period, and Welty therefore applied, Dec. 28, for an injunction, which was issued. The defendants answered Jan. 3, Newell claiming to be an innocent party, supposing Welty's contract canceled. The court decided that the only remedy it might give would be to direct a specific performance of contract, but as the term of contract expired before the defendants could be compelled to answer, this remedy was impossible. This, therefore, was the decision. "A Court of Equity will not order specific performance of a contract where it cannot enforce the mutual covenants thereof, and the Court ought not to entertain a bill for specific performance when it is manifest that the contract will have expired before a hearing can be had."

MURRAY REMAINS WITH PITOU.

J. Duke Murray signed last Friday with Augustus Pitou to remain as business manager of the Grand Opera House for the coming year. Both parties are to be heartily congratulated. Mr. Murray is one of the shrewdest and most alert men in the business. When he came to the Grand Opera House last Fall he found that theatre the particular prey of speculators, scalpers and all kinds of ticket thieves. In ten days' time Mr. Murray had exterminated them. The Grand Opera House, being a combination house, with an attractive change of bill weekly, needs such a wide-awake man as Mr. Murray to look after its interests.

LETTERS TO THE EDITOR.

ABOUT DRAMATIC HISTORY.

NEW YORK, June 11, 1896.

To the Editor of The Dramatic Mirror.

SIR.—In your issue this week there appeared the following article which, in justice to me, demands a true statement of the facts:

"The Dunlap Society issued last week its first historical pamphlet. It is a paper by the Hon. Charles P. Daly on "The First Theatre in America," in which he proves by extracts from colonial newspapers that there was a theatre in the city of New York in 1733, nineteen years before Hallam arrived in this country.

"Mr. Daly's inquiries and investigations have brought to light the assured fact that there was also another regular company of actors here in 1750, more than ten years before the arrival of Hallam in this country. They applied to Admiral George Clinton, then Governor of the Province of New York, for permission to act. Gaining that permission, they hired a large room in a building in Nassau Street, belonging to the estate of Rip Van Dam, President of the Provincial Council, and converted it into a theatre; and here on March 5, 1750, they produced Richard III., as altered by Cibber, with Mr. Kean as the crook-backed monarch. The performance was announced to begin precisely at half past seven o'clock, and the public were informed that no person would be admitted behind the scenes."

"Mr. Daly's paper displays the most careful and painstaking research, and will be highly prized by all stage antiquarians."

This reads very nicely; but facts are stubborn things, and I have once before had to rush into print to controvert statements made by newspapers that Judge Daly was the original discoverer as to when the first theatre in America was opened. For forty years have I delved through all the public libraries of New York, Boston, Philadelphia, Savannah, and Richmond searching for the oldest publications to be found in order to get any and every bit of information concerning the early drama in America. Having devoted so much of my time to this "labor of love," I do not propose that Judge Daly or any one else shall wrest from me the honor of first discovering that the first dramatic performance given in America was in 1732.

As early as 1869, during my researches, I discovered in a weekly newspaper of September, 1732, an advertisement of a dramatic performance. After having completed my "History of the American Theatres" I commenced the publication of the same in the New York *Clipper* in 1856, and then gave full particulars as to the first theatre in America and just what discoveries are said to have been made by Judge Daly.

In March, 1885, there appeared in the editorial columns of the New York *Herald* the following:

"Chief Justice Daly, of the Court of Common Pleas, has brought to light a most interesting bit of history concerning the drama in America. The first theatre in this country, he has discovered, was opened in this city on the evening of Dec. 6, 1732, with a performance of The Recruiting Officer. All that is further known of the performance of 1732 (which was eighteen years before the arrival of Hallam's company in New York, by whom Dewlop in his history says the drama was introduced in this country) is that the part of Worthy was played by Thomas Heady, a trunk maker of this city."

Replying to this, the New York *Clipper*, in its issue of March 7, 1885, said:

"Judge Daly's discovery (?) that the first theatre in this country was opened in 1732 was not news to the old *Clipper* readers for Colonel T. Allston Brown published that 'item' in this paper just sixteen years ago."

Now, after an elapse of twenty-seven years, Judge Daly issues a pamphlet setting forth that he has made a great discovery. In 1888 I commenced the publication of my "History of New York Theatres" in the New York *Clipper*, and in the issue of March 17, 1888, I stated that dramatic performances were given in New York in October, 1733. This is a few weeks earlier than the aforesaid Daly discovery. In Bradford's New York *Gazette* of Oct. 8, 1733, there appeared the following, which I quoted in the issue of the New York *Clipper* of March 17, 1888:

"For sale—All sorts of household goods, viz.: Beds chairs, tables, chests of drawers, looking glasses, andirons, and pictures; also several sort of drugs and medicines; also a negro girl about sixteen years of age; has had the smallpox and is fit for town or country. Enquire of Talbot, next door to the Playhouse."

In addition to all this, Thomas J. McKee, a gentleman who has devoted considerable time in collecting photos, paintings, etc., of old-time artists, comes to the front with the statement that he has "discovered" a little volume which proves conclusively that there was play-acting going on in the American colonies in 1730.

COL. T. ALLSTON BROWN.

A PERSONAL EXPLANATION.

SAGINAW, Mich., June 10, 1896.

To the Editor of The Dramatic Mirror:

SIR.—The article in THE MIRROR under the heading "The Great Northwest is all Right" calls for a few words of explanation from me, as I was one of the "insubordinates" referred to.

Your informant misrepresented the facts to you. There were five people who refused to finish the performance unless their salaries were guaranteed, instead of three. I can only speak as an individual, however, as I acted only for myself in the matter.

After the first week I had proof that justified my action to my own mind. Manager Barton, of the Columbia Theatre, Boston, told us that he had to advance the fares to bring the company from Jersey City. Some of us succeeded in getting our salaries by refusing to play unless they were paid. In order to protect myself I refused to play the opening night in Providence until my salary for the Boston week was paid.

It is not true that the members of the company who made the "stand" on the closing night in Providence, demanded their salaries in advance. We did ask for some guarantee of good faith, by a deposit of the amount of our salaries with Manager Fynes. To save Mr. Fynes from the embarrassment of having to close his house, I offered to finish the performance if an amount less than one third of my salary were placed in Mr. Fynes's hands. Some of the members of the company who signed the letter which you published, refused to agree to this, although nearly all of said members had drawn the larger part of their last week's salaries.

In justice to Messrs. Kendrick and Corrigan, as well as myself, I trust you will give this statement as much prominence as you did the other side. I shall bring suit to recover my salary.

Yours sincerely, WILLIAM COURTLEIGH.

THE USHER.

The press and personal tributes to Frank Mayo, whose death has inspired sincere expressions of regret on all sides, have illustrated the esteem in which that admired actor was held professionally and as a man.

Mr. Mayo was not alone an artist. He was large-hearted, sentimental and ingenuous even under the shadow of misfortune; and what is better still, while disaster did not discourage him nor make him pessimistic, good fortune's tide never modified the traits that under normal professional conditions impulsed those who came in close contact with him to affectionate regard.

THE MIRROR has received many tokens of professional appreciation of Mr. Mayo, and epitomizes them in the above statement of its own conception of the man. But one tribute, received from a clergyman, is so earnest and significant that it is here given in full:

LOWELL, Mass., June 9, 1896.

To the Editor of The Dramatic Mirror:

SIR.—As a reader of THE MIRROR I wish to write a word in memory of Frank Mayo. I had the honor of a personal acquaintance, and when I read of his death I was filled with the deepest sorrow.

Mr. Mayo won my heart many years ago, when for the first time I saw him in the role of Davy Crockett. I have always considered him one of the greatest actors of the world, and in many roles he led all others. His latest and crowning success filled the hearts of his legion of friends with joy.

He was a man of vast resources; he had a giant intellect; few men could equal him as a conversationalist; his character was beyond reproach.

A few weeks ago he wrote me that he was suffering with acute dyspepsia, but hoped soon to be better. He promised me a visit in the Fall, D. V., when we were to talk over his play and other matters of interest. I anticipated a visit of especial pleasure, but God has ordained otherwise. Yet such men cannot die. Such men as Mr. Mayo teach us more than anything else that man can be immortal. Such genius, intellect, and pure manhood are as eternal as God Himself. The world will be poorer by his going, but richer by the influence that he has left us. His life is worthy of emulation by all, I care not what their work in life may be. Let clergymen who would condemn, pause and think that Frank Mayo was an actor, and they, too, can take pattern from his life. The character of the man is shown in a letter, to me, after learning that I had assumed a new charge. In this letter he said: "I hope that it is a matter for congratulation—your change of base—but in your great calling, place is of a secondary consideration—for good may be done everywhere, and where the field is, there the worker belongs." May we thank God that we have had such a man in the world, and in the words of Lowell say:

" Farewell! good man, good angel now, this hand
Soon, like thine own, shall lose its cunning too;
Soon shall this soul, like thine, bewildered stand,
Then leap to thread the free, unfathomed blue.
The laurel leaf I cast upon thy bier
Let worthier hands than these entwine;
Upon thy hearse I shed no useless tear—
For us weep rather thou in calm divine!"

May God bless the stricken family, and all who are left to mourn. Most truly yours,

C. E. FISHER,
Pastor First Universalist Church.

Surely no expression from one of the dead actor's profession could be more full of feeling or appreciation than this token from one of his clerical friends and admirers.

✣

The hurried adjournment of Congress last week was no doubt influenced by the preliminaries of the political event at St. Louis. As a result of the adjournment, legislative interests suffered, as many measures that had been prepared and carefully examined—in fact some that had passed the Senate—were lost to present sight in the House of Representatives during the rush of the closing hours of that body. When Congress reassembles no doubt these matters will receive attention.

One of the measures that had passed the Senate failed of passage in the House owing to the confusion just before adjournment. This was the amendment to the Copyright law framed to punish and prevent play piracy. Its friends in the House were about to call this bill up last week Monday, and had succeeded in getting Speaker Reed to recognize Chairman Draper of the Committee on Patents, which had it in charge, when it was discovered that Mr. Draper had mislaid the engrossed bill. He spent an hour or more in looking for his clerk, who had the copy, and in the meantime sent to the Speaker's desk the printed form of the bill. Under the rules, however, this put the bill over, and other legislative matters urged by members of the House interested in them took up all the rest of the time of the session.

This was unfortunate, and persons not familiar with the machinery of legislation may think that the promoters of the Copyright amendment in the House did not exercise due forethought and activity in the premises. But there is every reason to believe that all possible concern and effort marked the progress of this bill to the point noted.

And it must not be forgotten that a great advance has during the past year been made toward the legislation required. The bill went through the Senate, and there was every prospect of its passage by the House. There is, in fact, all promise of its being made a law at the next trial.

In the meantime, every friend of honest methods in the theatre should redouble effort against the piracy of plays. This crooked business seems still to flourish, but it is destined sooner or later to become so publicly disreputable and so criminally punishable that those engaged in it will not only furnish examples of warning, but themselves will be left without vocation, and with the hands of square dealing persons in all branches of the profession turned against them.

✣

The London critics have received Olga Nethersole's osculatory demonstration of Carmen with a distaste that is by no means disguised. They call it cheap and vulgar. This is going beyond Sarah Bernhardt's unfavorable declaration on the subject, made upon hearsay. It now remains for Bernhardt, who is contemporaneously playing in London, to see Miss Nethersole's performance—which she undoubtedly will—and characterize it appreciatively—which no doubt she can.

✣

While on the subject of foreign players, it is pertinent to note the expressions of almost childish joy with which theatrical journalists in England chronicle the home-coming of Henry Irving. It is quite evident, from Irving's own expressions to his newspaper friends on the other side, that this distinguished player is very much taken with this country, as really he ought to be, and that if he remains in the harness his purpose to perfect new marvels of stage-craft for America will be as dominant as his desire to please his older friends at home.

There is a suggestion that Irving will retire from personal activity in the theatre after next season, but this must not be relied upon, even though he should announce that as his purpose. Irving is so instinct with his calling that he will probably follow it to the end, and always with public approval of some phase of his many-sided genius.

Several of the more distinguished English actors who are known here, are said to purpose new trips to this country next season. Among them are E. S. Willard, who is reported to have lost in his London venture the money he made here; John Hare, who fixed himself upon the public last season as a very clever actor, but who did not profit from his tour; the Bourchiers, Miss Nethersole, and Wyndham.

Even with Irving at home, this will make a notable break in the ranks of those who entertain the English metropolis. No doubt all of these artists will be welcomed here as they professionally deserve, if they bring with them interesting plays and competent assisting persons.

From accounts taken across the water of late, the necessity for these things has probably been impressed upon all intending tourists of the English theatre.

The season just past has been nothing if not educational.

THE BELASCO-FAIRBANKS-CARTER CASE.

David Belasco's suit against N. K. Fairbanks, of Chicago, to recover $85,000 alleged to be due for services rendered in educating Mrs. Leslie Carter for the stage, was continued last week in this city. Early in the week Franklin Sargent, A. M. Palmer, and Clay M. Greene testified that Belasco's claim was not exorbitant. The policy of the defense developed in an effort to prove that Mr. Belasco's services were not worth what he charged, and that judgment was due for $51,000 alleged to have been advanced to the playwright. The proposition was offered that Mrs. Carter was leagued with her instructor to extract $85,000 more from her backer, Fairbanks.

E. G. Gilmore swore that Belasco had accepted his proposal that Mrs. Carter's coaching should cost only $2,500. Letters from Mrs. Carter to a Chicago lawyer named Allen were put in evidence. She had begged for money, and said that if it failed to come she must certainly die. Drafts, endorsed by Belasco, and amounting to $2,500, were shown. Much testimony was taken, and the case is continued this week.

THE NEW DRAKE OPERA HOUSE.

The alterations to be made in Colonel W. M. Morton's pretty playhouse in Elizabeth, N. J., known as the Drake Opera House, will be commenced in August. The well known theatre architects and builders, J. B. McElfatrick and Son, of New York, are to do the work, which will consist of entire new embellishments. The boxes are to be raised, the balcony will be brought out, the gallery will be "horse-shoed," the orchestra floor will be elevated and tilted, the sounding board will be reset, the stairways to the balcony will be inside, and lighted by handsome chandeliers with colored electric lamps. The entrance will be paved with white marble tileing and the box office, located in its centre, will be beautifully embellished with chapel glass. When completed the Opera House will be the most thoroughly equipped and magnificent place of amusement in New Jersey. Colonel Morton, who is a veteran in the theatrical business, has taken a long lease of the house and is now booking many prominent attractions for next season.

HERRMANN GOING TO SING SING.

Herrmann will mystify the inmates of the State prison at Sing Sing on July 4 with one of his inimitable magical entertainments. The other day he met General Lathrop, Superintendant of State Prisons, and volunteered to perform before the prisoners. The General accepted the offer with alacrity on condition that the wizard should omit one particular illusion.

"Pray, what illusion do you wish me to omit?" asked Herrmann.

"Your famous Escape From Sing Sing," answered the General. "It might arouse hopes in aspiring breasts."

"Have no fear," replied Herrmann. "They wouldn't be able to put it to practical use if they knew how it was done."

E. H. SOTHERN BUYS A NEW PLAY.

A few hours prior to his departure for Europe, E. H. Sothern closed a contract with Langdon Elwyn Mitchell for a new play to be especially written for him. Mr. Mitchell, who is a well-known litterateur, has written several plays, two of which were produced with success in London. Mr. Mitchell submitted a scenario of his play to Mr. Sothern, and it was on the strength of it that the contract was signed. The play is modern, and essentially and purely American. The theme is strikingly original. The date of production is not yet decided. Alice Kauser, Mr. Mitchell's agent, drew up the contracts.

LIZZIE DERIOUS DALY'S MARRIAGE.

Lizzie Derious Daly, daughter of George W. Derious and widow of the late Thomas A. Daly, of the famous Daly family, was married on June 10 to Samuel Tuck, a manufacturer and importer of gas fixtures. The news of the marriage excited considerable gossip in theatrical circles. Mrs. Tuck will retire from the stage.

THE ACTORS' SOCIETY.

A special meeting of the Actors' Society of America will be held in Scottish Rite Hall, Madison Avenue and Twenty-ninth Street, Thursday, at 1 P. M., to hear report of the committee on by-laws. Members who have not obtained membership cards are requested to apply to the secretary at once.

OPERA AT THE HERALD SQUARE.

An important deal was consummated last week when contracts were signed for the transfer of the opera company now appearing at the American Theatre to the Herald Square on June 22.

THE DEATH OF FRANK MAYO.

The death of Frank Mayo, briefly reported last week, occurred on a Union Pacific Railway train not far from Grand Island, Neb., June 8. He had dozed in his chair, and when Treasurer Block, of his company, went to awaken him, it was found that death had come in the veteran player's sleep.

Upon arrival at Omaha the remains were received by the Elks, and memorial services were held in their rooms Tuesday afternoon, the Mayo, Roland Reed, and Primrose and West companies attending.

The services were conducted by the Rev. T. J. Mackay, rector of All Saints' Church and prelate of the Lodge. Roland Reed was asked to speak, but found difficulty in complying, so deeply did he feel the loss of a friend of many years.

"Here was a man," he said at last, "who in his younger years made such an impression upon me that I have never forgotten it. His great saying in Davy Crockett, 'Be sure you're right, then go ahead,' has been exemplified in his sudden death. Frank Mayo was always right, and he has gone ahead. We have not lost him entirely; he lives in our thoughts and in our hearts, and long after I am passed away the recollections, the impressions that he has brought to bear upon his friends and his art will last as a living monument to him."

At the conclusion of the services the body was escorted by the Elks to the station, whence train was taken for Chicago, the Reed, and Primrose and West companies accompanying the remains. A Coroner's autopsy, held in Omaha, found that the actor's death had been due to fatty degeneration of the heart. Mayo long had complained of severe pains in the region of the heart, but he believed, it is said, that his trouble was dyspepsia caused by overwork, and, refusing to seek a physician's advice, he looked forward to a restful Summer of recuperation.

The dead actor's final engagement was in Denver during the week ended June 6, and Roland Reed is quoted for the statement that at the close of the week Mayo and he were of a party of thirteen invited to a social feast, at which Mayo was the last to be seated.

The funeral services were held in the Protestant Episcopal Church of the Holy Trinity, Philadelphia, the rector, Rev. William Neilson McVickar, and the Rev. Levi B. Edwards, officiating. Many beautiful floral tributes were sent by members of the profession, and there were innumerable familiar faces in the throng that filled the spacious church, and reverently gazed upon the face of the dead actor. The chief mourners were Edwin F. Mayo, James Elverson, Jr., and wife (Eleanor Mayo), Deronda Mayo, and Frank Mayo, Jr., and wife. E. C. King, Frank Campeau, Arnold Daly, J. P. Tucker, William S. Gill and Adolph Klauber, members of the Mayo company, were the pall-bearers. The interment was in the Bryn Mawr section of West Laurel Hill Cemetery.

Among those in attendance at the funeral services were: Joseph Jefferson, C. B. Jefferson, J. B. Roberts, Isaac N. Drew, Robert Johnston, John Jack, S. C. Dubois, John E. Henshaw, Emmett Keane, C. W. Goodrich, Louis Aldrich, Charles Dickson, E. A. Stevens, George Holland, Harry Langdon, Clarence Montaine, Charles E. Evans, W. D. Mann, Digby Bell, John A. Lane, Walter R. Jefferson, George Leonard, Theo Burkart, W. H. Danvers, Edward S. Huffish, William W. Hincken, George W. Howard, H. C. Kennedy, Robert G. Wilson, Clarence Wilson, Julian Reed and wife, Frank E. Aiken and wife, Harry L. Davenport and wife, Mrs. J. T. Fannon, Mrs. Rachel McAuley, Mrs. Margaret Hosmer and family, Mrs. May Drew, May Ten Broeck, and Lillian Burkhardt.

RAMSAY MORRIS CORRECTS.

Ramsay Morris said yesterday: "Several statements made in the two latest issues of THE MIRROR regarding The Social Trust, the new play by Hillary Bell and myself, and Mr. Lackaye's plans, are somewhat at fault, and I should like to correct them. Mr. Lackaye, it was said in the issue of June 6, was about to leave for San Francisco to give The Social Trust a trial production in that city. This is a mistake. T. D. Frawley gives the production with his stock company, and Mr. Lackaye has been engaged to play the principal male character.

"In the issue of June 13, Mr. Lackaye says: 'If Ramsay Morris's new play proves successful, I have the option for exclusive use of it east of Missouri.' This is another mistake. In the contract existing between Mr. Frawley, Mr. Bell, and myself, there is a clause to the effect that The Social Trust can be played only by the Frawley Stock company, and then only so long as the organization bears the name of the Frawley Stock company and is under the absolute management and ownership of T. D. Frawley. This prohibits Mr. Frawley from disposing of any rights whatever to any person.

"Mr. Bell and I already have an offer for the English rights to The Social Trust, but we have not yet decided to accept it."

FROHMAN AND HOWARD AWHEEL.

Daniel Frohman and Bronson Howard, accompanied by Henry Arthur Jones, are exploring on bicycles the region 'round about London. The two Americans took their own wheels to Europe in trunks especially designed for the purpose. Mr. Frohman has set Edward Rose working upon a play to fit the members of his company.

GEORGIA CAYVAN'S NEW PLAYS.

Georgia Cayvan, now in England, has purchased the American rights to W. R. Walkes's new success, Mary Pennington, Spinster, and J. W. Pigott's Mr. Witt's Widow, adapted from a story by Antony Hope. Frank Atherly has been released by the Kendals to join the Cayvan company. Mr. Walkes's play is down for a New York production in October.

BESSIE TYREE IN LONDON.

Bessie Tyree, who contemplated giving a matinee performance of Romeo and Juliet while in London this Summer, has given up the notion, and will offer instead a programme of selections from various sources.

SUMMER VACATION TOURS.

The Baltimore & Ohio R. R. Co. now has on sale at all its offices east of the Ohio River a full line of tourist excursion tickets to all the lake, mountain and seashore resorts in the Eastern and Northern States and in Canada. These tickets are valid for return journey until October 31st. Before deciding upon your Summer outing it would be well to consult the B. & O. Book of "Routes and Rates for Summer Tours." All B. & O. Ticket Agents at principal points have them, or they will be sent upon receipt of ten cents, for postage, by Chas. O. Scull, Gen'l Passenger Agent, B. & O. R. R., Baltimore, Md.

REFLECTIONS.

The Inter-State Bill Posters' Association holds its second annual convention in the Leland House, Chicago, July 21-24.

Ellen Vockey is ill of nervous prostration at her home, Washington, D. C., and will accept no Summer engagement.

Frank Mordaunt and wife sailed Saturday for Europe, where they will remain until October.

Napier Lothian, Jr., will produce all of Georgia Cayvan's plays next season.

F. Ziegfeld will sail this week for Europe. He expects to secure some foreign vaudeville features for the coming revival of A Parlor Match at the Herald Square.

Milton Roblee, formerly leading man for Janauschek, Boucicault, Siberia, The White Slave, and other attractions, is the new proprietor of the Bartholdi Hotel. He has also acquired fame as the founder of the Sawdust Club, Jersey City.

Elvia Croix Seabrooke is singing in Dorothy with the Garden Theatre Opera company at Cleveland, O. Other members of the company are: Nina Bertini Humphreys, Eva Davenport, Oscar Girard, Douglas Flint, Mark Smith, Edgar Temple, and Kirkland Calhoun. Florence Alva, a Cleveland woman, recently made her initial appearance on the professional stage with this company.

Al Collier, for the past season treasurer at the Cleveland Lyceum, was recently found short in his accounts. Manager C. H. Henshaw gave him a chance to settle, but Collier lost no time in skipping the town.

Henry Reid will be the moneyed man behind A Black Sheep next season. The company will be substantially the same as that which has presented the piece here at Hoyt's Theatre during its long run. The season opens at Williamsburg on Labor Day.

Frank Buoman and wife (Rose Adelle) have signed as comedian and soubrette with Thomas E. Shea for next season.

J. C. Lewis (Si Plunkard) was granted an absolute divorce from his wife, Jeannette Lewis, by Judge Eldredge, of Mount Clemens, Mich., June 9.

Spokane, Wash., has a new moderate-priced family theatre, which was opened on June 8 by the Chase Stock company in Little Coquette.

Walter E. Perkins has returned to New York, after a short sojourn in Maine.

Lem Reeves, late of the Maud Hillman company, will take out his own attraction next season.

The remains of Viola Wray Crosby, who died in this city, May 31, were interred in the Actors' Fund plot.

Edwin Wayne Emery has been engaged to support Thomas E. Shea next season. Mr. Emery was a prominent member of The Stowaway company last season.

William A. Mestayer has completed a comedy-drama for Mathews and Bulger, who will be starred next season by A. H. Miller, Jr., and Fred Peel. Maurice Levi has been engaged as musical director.

Dazian has shipped to Chicago the costumes for the big production of Lost, Strayed or Stolen. He is also working upon the dresses for Brian Boru, The Caliph, John Drew's new play, and E. H. Sothern's Autumn production.

E. J. Hassan made a flying trip to town recently to confer with his star, Gus Williams, who has been busily engaged revising the play, One of the Finest. Mr. Williams will play the part he originated years ago. The new version will be written up to date. Mr. Hassan anticipates a long and successful season. Thirty weeks have already been booked, and several police benefits have been arranged. The season will open at Newark on Aug. 31.

M. B. Curtis's company closed in St. Paul, Minn., recently.

Owen Ferree, of the American Exchange is willing to debate with any man the relative expenses attached to the maintenance of a bycicle and a horse. Mr. Ferree is firm in the conviction that, of the two beasts, the inanimate is the more expensive. Since he has taken to cycling he has been compelled to keep an expense account and make careful note of each dollar expended in the indulgence of the fad. Mr. Ferree estimates that for every mile he has ridden on his bike he has paid out just $2. Recently, at the solicitation of Mrs. Ferree, he was forced to get out an accident policy. Notwithstanding the anxiety which the fad has caused him, he believes that a good thing should always be pushed along."

W. J. Gross recently bought a tandem bicycle and the veteran actor and his wife may be seen every evening cycling on the Boulevard and in the vicinity of Central Park.

Mabel Strickland has been engaged by W. H. Power as leading woman for his sumptuous production of E. E. Kidder's new play, Shannon of the Sixth. Heineman and Tuttle of Detroit are now at work on the scenery. The season opens at Toledo, Ohio, Sept. 10.

George Walker, of the Antoine, was in town last week, looking after the interests of his Texas circuit. He made the American Exchange his headquarters.

H. D. Clark, proprietor of the New Ninth Street Opera House at Kansas City, and William Warren, business manager of the same theatre, are in town looking after the interests of their house for next season.

The Macauley-Patton company closed a very successful season June 2. They re-open Aug. 28 with their new comedy, Sly Old Fox. Ida Florence Campbell is re-engaged for next season, and William Macauley is now in New York arranging for special paper.

Signor Montegriffo and the Grau Brothers are organizing an opera company for Schlitz Park, Milwaukee. Laura Moore has been engaged for prima donna.

George D. Baker and Beatrice Dauncourt have arranged a little up-to-date burlesque of Faust for the vaudeville stage. It is said to be very dainty and artistic. The jewel scene furnishes the motive.

The John Griffith company closed its season of forty weeks in Denver, Saturday, after the most successful tour Mr. Griffith has made. Next season Richard III. will be carried with Faust.

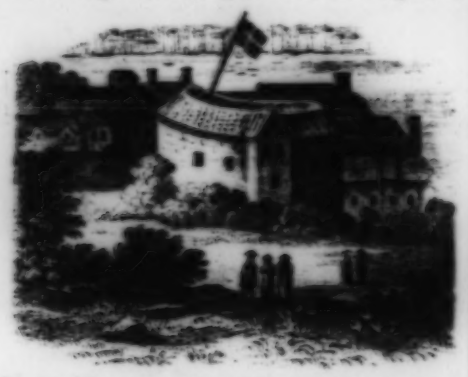
John F. Webber is re-engaged for The Great Northwest.

From Alton, Ill., comes the following letter, signed by Paige's Players: "We wish you would warn the profession against George M. Paige, manager of Paige's Players. He has left his company, with the exception of his wife and two sisters, in Alton, Ill., stranded without a cent, and many weeks' salary due. This is the third time he has done this in the past nine months. We are informed he is to open in Galesburg, Ill., on June 22. (Signed): W. Hamilton, Ed Keough, George Rohrs, C. A. Baker, Carl Mencer, Otto Groff, F. C. Williams, J. W. Mathews, Nory Drinkwine, Nellie Hayden, and A. Geis."

THE MAKING OF THE THEATRE.

I.--THE BUILDING.

In the series of articles, of which this is the first, the writer proposes to describe the various departments and vocations (aside from acting and the performers themselves) that go to make up what we call the theatre. No feature of public life has exhibited greater progress, not only in securing and keeping the favor of the public,



AN ANCIENT TYPE—THE GLOBE THEATRE, BANKSIDE.

but in the evolution of the different kinds of work connected with it, than the drama. It will be interesting to note briefly, while endeavoring to cover the whole field, the various stages of improvement that have marked its history in different departments, especially within recent years.

The word "theatre," in Greek, literally means "a place for seeing," and the early Athenians, who were the first to devise a building specially designed for the representation of plays, gave these performances on temporary wooden platforms. Their permanent buildings, which afterward became common, were not built like modern theatres, with tiers of galleries rising one over the other, but were constructed with concentric rows of seats rising in regular succession, something like the steps of stairs. These seats were frequently cut in the solid rock, and a place where the natural curve and slope of the ground rendered such excavation easy was generally chosen. The seats were arranged in a semi-circular form. In the centre, at the lowest point, stood the orchestra; the proscenium, or place set apart for the dramatic representation formed the chord of the semi-circular auditorium. The building was generally ornamented with pillars, cornices, etc. There was no roof, but the audience was probably protected from the rays of the sun by a curtain stretched across the theatre. The excavations at Athens, some years ago, which resulted in finding remains of the Dionysiac theatre at Athens, capable of holding 30,000 people, showed by the inscriptions upon them, that sixty-seven marble thrones in the front row had been occupied by the Athenian priests, or some secular officials. The floor of the orchestra, at a later date, was made of roughly laid slabs of stone.

During the middle ages the miracle plays were performed in churches, or in temporary booths. The strolling actors in the reign of Elizabeth performed in tents, sheds, or the court-yards of inns, and it was not until 1576 that Burbage, a carpenter by trade, constructed, in London, the first theatre built entirely of wood. As the galleries all around the court-yard of an inn could be used as boxes for the spectators, it seems that many of the early English theatres were built on this plan. In the "Fortune Theatre," built by Burbage, the stage, or platform, was in the centre, surrounded by seats, except on one side where there was a "tireynge-house," or green-room. There were upper boxes on all sides, even over the green room. The "Fortune" was like the "Globe" Theatre, famous for its association with Shakespeare, except that it was square in plan and constructed of heavier timbers. The walls were of wood and plaster, the roof tiled, with lead gutters, the stage of oak, with a "shadow" or cover over it, and the "tireynge-house" had glazed windows.

The general arrangement of the theatre today—the proscenium, the auditorium, the galleries, the lobby—is substantially the same as it was thirty or forty years ago, but, owing to the demands of the public, and the competition among theatres brought about by their increase in number, great improvements have been made having reference to the safety, comfort, and convenience of the audience.

First of all, a theatre must be safe from the danger of fire. As fires in theatres nearly always start on the stage, among the borders that hang above the painted flies, and spread among the draperies in the rigging loft, attempts were made to render the scenery fire proof. A preparation of tungstate of soda was used at first. While this was found to render the scenery fire-proof, it quickly destroyed the canvas, which flaked off in the shape of dust, soon spoiling the paint. At the present time all the wood-work of the theatre and the scenery is painted with a fire-proof solution, the composition of which is a secret. The liquid is colorless, and, on wood, is put on as the priming coat, and does not injure the scenery. There is always a fire-proof curtain made of asbestos, a variety of the hornblende family of minerals, and which derives its name from being specially indestructible by fire. It is said that Charlamagne had an asbestos table-cloth which he used to have thrown into the fire after dinner for the astonishment of his guests. The asbestos curtain is hung on each side of the proscenium in an iron pocket or groove, instead of being run up and down on a wire, and so has no chance of getting away. In case of a fire on the stage the curtain could be lowered and the fire confined to that portion of the buiding. But, with the modern methods of prevention and protection, a fire, even on the stage, could not last long. About one-eighth of the roof-area of the modern theatre consists of sliding sky lights, placed on an iron truck. By cutting the rope which holds them they can be quickly opened, thus giving a draft at the top of the stage.

The building laws are very strict in regard to their provisions against fire. They amply provide for the safety of the public in theatres, but it has greatly increased the cost of such enterprises. It is estimated that a theatre built according to these new laws will cost one third more than one erected before they were in vogue. There must not only be a sufficient number of exits, each one not less than 5 feet 6 inches in width, but in the auditorium these exits must open into a passageway or court on either side which leads into the street at the front or rear of the building. The main walls of the building practically support their own weight, the entire framework being of iron and steel, long "Z bar" columns of steel on which the ends of the main girders rest being built into the brick walls of the auditorium from the foundation up. Partitions are usually constructed of terra cotta, only the doors, windows and trimmings being of wood. The roof is made of steel and terra cotta, and sometimes the doors and door jambs back of the curtain-line, and the exit doors from the auditorium, are covered with tin as an additional precaution against the spread of fire. A modern invention in constant use is lath made of perforated sheet iron. Stairs are made of iron, with cast iron or slate treads, and decorative relief work is of plaster of Paris or metal. Automatic fire-sprinklers are so arranged over the stage, in the dressing rooms, fly galleries, rigging loft, etc., that if the temperature at any point where they are located reaches an abnormal point (120 to 130 degrees) they will deluge the whole place with water. In addition to these the fire-lines, or hose-lines, are connected with large stand-pipes always filled with water. These hose-lines are furnished on each side of the first floor, balcony and gallery of the auditorium, the stage and fly galleries. Fire buckets, water casks, hooks, axes, etc., are placed at convenient points throughout the building and, under the rules of the fire department, one or more of their men is on the stage during each performance. The aisles of a theatre are so planned that they will, if possible, lead to an exit.

J. B McElfatrick, the well known architect, says that there can be no set rules laid down in regard to the building of a theatre. This is partly owing to the different sizes and shapes of the ground on which theatres are built; sometimes a lot will be 80 feet wide and 100 feet deep, or 60 feet wide and 100 feet deep, and so on. Colonel Sinn's new Montauk Theatre in Brooklyn, for instance, is only 44 feet wide in front, but it runs back to the avenue in the rear, thus giving a stage 45 feet deep, 85 feet wide, and 80 feet high. The auditorium is 85 by 100 feet. Theatres again, are built to answer the special purposes for which they are to be used. One manager, presenting spectacular productions, will want the proscenium opening to be 140 feet wide; another, producing only the modern plays, will be content with a small stage. A theatre is supposed to be a perfect bonanza as a money maker, and the capitalists who build theatres in New York expect to realize about thirty per cent. on their investment, far in excess of what they would realize from hotel, flat house, or shore property. The modern theatrical manager must be very lucky in his ventures to make a large profit out of the business. One or two expensive productions that fail to meet public approval will more than offset several big successes, when their high rentals and the general running expenses of the theatre are taken into consideration. The expense of constructing a theatre on account of the new building laws has already been alluded to.

A MODERN TYPE—THE BROADWAY THEATRE, NEW YORK.

Sometimes these laws work an injustice on the manager who is honestly trying to comply with them. When the Broadway Theatre was built the Building Department passed on the plans and approved them; but this endorsement does not mean that the plans will be accepted by the Fire Department. And yet, the Fire Department is not allowed to pass on the architect's plans, as a whole, but only on the work as it is going forward. The Broadway Theatre was compelled to spend $35,000 extra in consequence of work that was rejected. The law also compels managers to connect their theatres with the electrical circuits of the Fire Department and pay a certain sum monthly for their service, which, they think, being for the public benefit, should be a public charge.

While it is well that the theatre for business purposes should be located on a main thoroughfare, if the stage is on a side street quiet is thereby secured. Some of our best theatres are fortunately arranged on this plan: the Metropolitan Opera House, the Casino, the Empire, New York; the Columbia, Amphion, and Montauk, Brooklyn, etc. For acoustic purposes the auditorium should be as near square as possible. Mr. McElfatrick says that no mere theory can guide an architect in this important question of acoustics; he must learn by experience how to arrange each new building as it comes before him. It is a study in proportions, of height, width and distance from the stage. Sharp corners and angles, irregular projections, that are the cause of echoes—"the babbling gossip of the air"—must be avoided as far as possible. That species of architecture may have an artistic appearance, but it sadly interferes with the audience hearing what is going on on the stage. In former times it was considered necessary to build the ceiling of wood and cover it with canvas; this method was supposed to improve the acoustic properties of the theatre. Some builders maintained that it was not possible to build a theatre properly without using wood and canvas in the manner mentioned. The Star Theatre, on the corner of Broadway and Thirteenth Street, was constructed on this plan. But modern builders long since abandoned this idea; they most frequently use plaster and metal work, though they admit that too much metal work would injure the sound. Excellent acoustic effects are obtained in the theatres of to day in the construction of which very little wood is used. Nevertheless a recent contributor to the *American Architect* says that in designing a music-room for a private house the effect of music is improved by lining the walls of the room, and, if possible, the ceiling, with thin wooden paneling. The Gewandhaus, at Leipsic, reported to be acoustically the most perfect music-hall in the world, owed its quality to the fact that it was surrounded by thin partitions, set at a little distance from the main walls of the building, which, by their own elasticity, joined to that of the mass of air between them and the walls outside, provided a resonant sound. In the same way, La Scala Theatre, at Milan, one of the largest and acoustically the most perfect of all European theatres, was lined throughout with thin woodwork. In the old Greek theatre behind the top row of seats ran a colonnade, forming a covered passage with a gallery at the top. Rows of niches were formed in the back wall of this gallery in which were set a series of large bronze jars, and sometimes they were placed under the seats; the mouth, being turned toward the stage, the vibrating mass of air in them seemed to reinforce the sound. An ancient historian gives elaborate directions for the construction of these vases, the real utility of which is very problematical.

The subject of acoustics naturally suggests the story told of Richard Brinsley Sheridan. At the time he was managing the Drury Lane Theatre he was very much embarrassed for funds, a condition by no means uncommon then and later on in his life. And he was very successful in dodging his creditors. A certain carpenter, who had done considerable work on the theatre and who had not received his pay, tried in vain for a long time to catch Sheridan. Finally he found him just as he was escaping by a back door from the theatre.

"Ah," said Sheridan, not at all discomfited at running into the arms of the creditor he had so successfully avoided, "the very man I want to see. This way, if you please, my dear sir."

Leading him on the stage Sheridan spoke in a general way about the work that the carpenter had done, and said that while it pleased him in many particulars he feared that it would have a bad effect on the acoustic properties of the theatre. The carpenter assured him that there would be no trouble on that score.

"I don't know about that," exclaimed Sheridan, with considerable spirit. "It is of the greatest importance that every one in the house shall hear what is said on the stage, especially those who have choice seats in the balcony. Suppose we test the matter right on the spot. Please go up to the balcony, take a seat there, and I will speak to you."

The carpenter promptly complied with the request.

"Can you hear me now?" asked Sheridan.

"I can," replied the carpenter.

"Quite plainly, and without the least trouble?"

"Most assuredly, sir."

"Then, sir," said Sheridan, raising his hat, "I will bid you a very good day," and he quickly escaped from the theatre.

There has been a wonderful and rapid improvement in the method of heating theatres. In the early days, large stoves were used, being placed in different parts of the auditorium and sometimes on the stage. This method was certainly very unsatisfactory, and not much better was the method of heating by means of registers placed in the aisles. Persons seated near these outlets from the fiery furnace below suffered intolerably from the heat, while those at a distance of ten or twelve seats received no benefit, and were often compelled to sit through a performance without removing their outer garments. The next method was steam-heat. Now we have an arrangement which both ventilates and heats the theatre. In the basement there is placed a powerful steel-plate blower fan run by an electric motor. This fan is capable of delivering between two and three million cubic feet of fresh air per hour into the auditorium. The air supply is brought to the fan from above the roof of the theatre, through a large shaft, and passed through a chamber in which are placed stacks of coils, made of pipe, so arranged that the air may be tempered to any degree required in cold weather, or, during the Summer months, cooled by passing over ice placed upon racks arranged for this purpose. The air from the blower is conveyed through ducts of galvanized iron and into chambers arranged beneath the floor of the orchestra, balcony and gallery, and passes up through small openings placed at regular intervals under the chairs, or near the side walls. In this way the heat is distributed evenly and there is no danger from drafts. The vitiated air is carried through perforations in the ceiling of the theatre, where it is discharged by a large fan, driven by an electric motor located in the attic, and through galvanized iron ducts and a ventilator in the roof.

The lighting of theatres is, of course, now done entirely by electricity. An ordinary theatre will require about four thousand lights. The electric light has been found very useful on the stage, and there are various devices by which it can be regulated so as to produce most any desired effect. On all stages there are at least four colors, red, blue, white and yellow, and these can be so blended as to give a sunset, sunrise, and other effects commonly needed in the production of a play.

One of the most noticeable and pleasing features in modern theatre building is the tendency to a more harmonious style of decoration. The decorations in Abbey's Theatre, for instance, are in green and gold. The carpets are of a greenish tinge, the draperies and the chairs are the same, so that there is no inharmonious contrast. In former times it was no uncommon thing to see red, yellow, blue and white in close proximity.

Two generations ago there were only three or four buildings devoted to amusement in New York city, with an average attendance per night not exceeding 1500 persons. At the present time there are forty theatres and nine music halls, with a seating capacity of from 1200 to 3500. It is safe to say that not less than 125,000 persons are nightly attending the amusement resorts of New York during the season.

GEORGE J. MANSON.

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A PERMANENT BURLESQUE THEATRE.

A rumor was current yesterday that E. E. Rice contemplated establishing a permanent home of burlesque in this city, and was negotiating for a well-known Broadway theatre.

Mr. Rice not long ago bought a new burlesque from Logan Fuller, of Montreal, one of the authors of Lost—24 Hours. He has also several other irons in the theatrical fires, and intends to go in extensively for burlesque productions.

When seen by a MIRROR reporter yesterday, Mr. Rice said: "Yes, I expect to have a New York house under my control next season. I have had two or three offers of theatres, but I have not come to any settlement in the matter. My plans are not sufficiently matured for official announcement."

The seating capacity of the Mystic, Conn., Opera House is 800. Ira Jackson, Manager.

FELIX MORRIS TO RETURN.

Felix Morris has signed a two-years' contract with Daniel Frohman to become leading comedian of the Lyceum Theatre company. Mr. Morris has been in England for some time, and last appeared in London as leading man in the successful comedy, A Mother of Three. Louis N. Parker and Murray Carson, authors of Rosemary, which has been very successful in London, has fitted Mr. Morris with a part, exactly suited to his talents, in a play in which Mr. Frohman has so much confidence that he has bought it outright, and Mr. Morris will open in it in New York under Mr. Frohman's management in the early Autumn. Before leaving London Mr. Morris will give two or three morning performances at the Comedy Theatre.

LATEST PHASE OF THE ABBEY MATTER.

A committee of creditors of the Abbey firm submitted a scheme last week for the incorporation of their interests. The liabilities of the firm were estimated at about $440,000. Of this $115,000 is secured, leaving $325,000 unsecured. The assets include the Tremont Theatre, in Boston, which at a modern estimate is valued at $250,000. This, however, is subject to a $100,000 mortgage, leaving an equity to the firm of $150,000. The plan proposed by the committee arranged for the establishment of a new corporation with a capital of $500,000. The committee consisted of: William Steinway, the piano manufacturer; Robert Dunlap, the hatter; and Thomas P. Fowler, the lawyer.

The plan did not, however, meet with the approval of some of the creditors. William Steinway, when questioned about the matter, said that the scheme had been considered generally satisfactory, and the only practicable one under the circumstances. All the creditors, he said, would be paid in full within two years.

Robert Goelet, of the Goelet Brothers, owners of the Abbey building property, arrived here from Europe on Friday. He said that the question of who will manage Abbey's Theatre next season was still unsettled.

A WATERFALL AT THE AMERICAN.

A calcium which did duty as the "fair moon" in Pinafore at the American Theatre was placed too near the sprinkling apparatus arranged to deluge the stage in case of fire, and, Saturday night, the fuse melted on the water pipes during the first act, permitting a cataract to descend upon the stage behind the proscenium and the wings, and just without the gaze of the audience. The water apparatus did its work thoroughly, automatically ringing bells all about the house and notifying the fire department, which, however, was headed off by the fireman in the theatre. At length, someone climbed up and stopped the flow of water, and the small lake at the side of the stage was gradually drained away. The performance proceeded without a hitch, the audience never suspecting trouble, and no damage was reported. But, Manager F. Henry French says, it was a most satisfying test of the sprinkling device.

THE SHOOTING OF PRESIDENT WYCKOFF.

The shooting of President George H. Wyckoff, of the Bank of New Amsterdam, excited considerable comment in the theatrical quarters of New York when it became known yesterday.

President Wyckoff was well known in the profession, and several of his personal friends, Al Hayman, T. H. French, Abbey, Schoeffel and Grau, and other prominent managers, kept their accounts in the bank simply out of loyalty to Mr. Wyckoff. The Garfield used to be the bank most patronized by the moneyed people of the profession, but when Mr. Wyckoff resigned from the presidency of the bank and transferred his allegiance to the Bank of New Amsterdam, the professional clientele followed in his wake.

"I was positively stunned when I heard of the shooting of President Wyckoff," said T. H. French. "He was a warm personal friend of mine, and I know the awful news will affect his numerous other friends in our profession."

PUDD'NHEAD WILSON WILL GO OUT AGAIN.

Pudd'nhead Wilson will go out again next season under the management of C. E. Evans. The play is still regarded as very valuable property, and has not yet been seen in a large territory where it is sure to prove popular. Manager Evans is endeavoring to secure some good character actor for the title role, and though Frank Mayo's magnetic personality is sure to be sorely missed, it is probable that some one can be secured to give more than a mere perfunctory performance of the part. Mr. Evans, it is said, wanted W. H. Thompson for Pudd'nhead, but this actor is already under contract to the Miner-Brooks syndicate for next season. Mr. Evans is said to be negotiating with Odell Williams to play the part.

HARRIGAN'S NEW LOCAL PLAY.

Edward Harrigan was in town Saturday, having dropped down from his country place at Schroon Lake to transact a little business and get a whiff of New York air. Mr. Harrigan has almost completed his new local play, which is said to be quite different from any of his previous works. The scenes are laid on the river front, in and around the sailor boarding houses. Mr. Harrigan's role will be that of an Irish seaman. There will be a couple of negro characters who will assist the villain in his efforts to thwart the good people of the play.

AN ACTOR BUNCOED

David Sklower, an actor, who was engaged to play in Atlanta during the Exposition, missed the departing company at the Station in New York last September, and found it necessary to pawn his $200 watch to buy a ticket. Benjamin Cooper, a confidence man, who offered to get a generous loan on the timepiece, took it and forgot to return. Cooper was arrested at Coney Island last Saturday.

BELASCO VS. FAIRBANK.

Everyone agrees that had Mr. Belasco ordered his printing from the Central City Show Print, of Jackson, Mich., it would not have been necessary to sue Mr. Fairbank for more than $50,000. Before placing your orders for next season consult our New York Representative, H. Quintus Brooks, Room 29, Standard Theatre Building, and save money.

AT THE THEATRES.

Manhattan Beach Theatre.—Evangeline.

"Just pure and simple—NOT up to date."

This line was very prominent in the programme of the Manhattan Beach Theatre, where Rice's Evangeline was reproduced on a grand scale on Wednesday evening last.

In spite of the line, there were four gags introduced which could not have been in the original book. One was about the Raines bill, another concerned Trilby; another referred to Fregoli and Biondi, and the last mixed up Rice and the Chinese in a pun joke which almost took the audience's breath away.

In spite of these interpolations, the old burlesque went with a rush, as it has done time and time again for the past twenty years. The excruciating puns, sprung in the easily understood verse of J. Cheever Goodwin, were laughed at and sighed at in the same old way. The pretty musical numbers were encored, and as for the dances and the dear old Amazon march, they were persistently re-demanded.

The cast was excellent, and the performance moved with wonderful smoothness. The piece has been shortened into two acts, but it will have to be cut down a little more, as it was midnight when the last curtain fell on Wednesday evening.

Clara Aline Jewell sang the music of Evangeline very agreeably. The spinning wheel song was especially well done. Cheridah Simpson filled Gabriel's tights, and gave a very satisfactory rendition of the part. Dottie Neville as Felicien, Grace Rutledge as the leader of the Amazons, and pretty Dora Webb as Rudolph were the other women who came into prominence during the evening.

George K. Fortescue, of course, reveled in the part of Catherine. He introduced a few new dance steps in the serpentine style, which were very amusing. Frederick Solomon gave a very clever performance of Le Blanc. Samuel Barnard (Sam Bernard, of vaudeville fame) played Captain Dietrich, and his rich East Side dialect helped him to make a big hit. The stutter of D. L. Don in the part of Hans Wagner, with its whistle and squeal attachments, made a hit all by itself.

David Abrahams introduced another of his animal impersonations, for which he is so justly famous. This time it was a monkey, and his agile actions in the scene with the Lone Fisherman brought considerable laughter. Joseph W. Harris was seen as the Lone Fisherman. He might have been a little more limber in the backward dance, but otherwise his performance was satisfactory. Seymour Hess used the regular "sponge-cake" brogue in the part of the Chief of Police.

Others in the cast were Violet Potter, Beatrice Talie, Emma Marsh, Ida Fairbanks, Henry Leoni, William Gillow, Louis De Smith, Grace Belasco, Lillian Cooley, Kitty Conners, and Sherman Wade and James Lee, who played the dancing heifer.

The scenery by Frank Rafter and Henry Hoyt was very pretty and the costumes, which were new, were beautiful. The dances, which were produced by David Abrahams, were novel and effective, especially the ballet of the bathers. An efficient orchestra played under the direction of John J. Braham. Edward E. Rice led the band between the acts in a new composition called "The Candidate." It was encored.

At Other Houses.

AMERICAN.—The Summer season of comic opera still attracts the lovers of tuneful voices and musical humor. Pinafore continues the reigning bill.

BROADWAY.—De Wolf Hopper and his merry company have scored a great success in Sousa and Klein's El Capitan, which promises to run till Autumn. Hopper's property nose has become an acknowledged signt of the town, and people are coming miles to see it.

CASINO.—In Gay New York draws a large audience at each performance. Last night Virginia Earle sang the popular "Molly" song in the first act. Souvenirs are advertised for the fiftieth representation, July 10.

DALY'S.—Kellar, the magician, is in his last week, mystifying a crowded house at every appearance. His masterpiece, the Mystery of the Blue Room, still baffles reason and research.

STEGER LEAVES GAY NEW YORK.

Julius Steger has retired from the cast of In Gay New York, and his role in that piece is now filled by William Pruette. There was a rumor current last week that Mr. Steger was to be Lillian Russell's leading tenor next year. This is denied by Messrs. Canary and Lederer, and also by Mr. Steger, who says he has been engaged by Oscar Hammerstein for the Camille d'Arville Opera company.

EMMET CORRIGAN LOSES HIS SUIT.

A suit brought by Emmet Corrigan against Miner, Winslow and Wilson to recover $18 for services rendered while playing in The Great Northwest, was decided last week in favor of the defendants in a New York district court, the justice holding that the plaintiff, by refusing to act at the last performance of The Great Northwest unless his salary was paid, had broken his contract and had no cause for action.

MANAGER MARTIN SERIOUSLY ILL.

Manager J. H. Martin, of the late Frank Mayo's company, lies critically ill at St. Joseph's Hospital in Omaha. While in Colorado he contracted a malignant fever, which became worse after starting eastward, and the sudden death of his star no doubt brought about a nervous condition sufficient to aggravate the malady. The Omaha Lodge of Elks is caring for the sick man.

A CIRCUS HORSE TAKES A LIFL.

A horse ridden by a performer took fright during a parade of Ringling Brothers' Circus, at West Superior, Mich., June 9 throwing the rider, and dashing into the crowd of spectators lining the streets. One man, Frank Lake, was killed, and several others were injured.

MARRIAGE OF MRS. HARRIS.

Ada E. Harris, widow of the late P. Harris, was married in Washington, D. C., on Thursday last to John A. McDermott, a wealthy carriage manufacturer, of that city. Mrs. Harris was a member of the late firm of Harris, Britton and Dean, that controlled the Harris Circuit, with headquarters at the Baltimore Academy of Music.

A HANDSOME BOOK ON SUMMER TRAVEL.

The Baltimore & Ohio R. R. Co. has just issued a handsome book descriptive of the various Summer resorts, in the mountains and by the seaside, adjacent to or reached by its system of lines.

It is finely printed and illustrated by a number of very fine cuts. Send 10 cents to Chas. O. Scull, Gen'l Passenger Agent, Baltimore, Md., for a copy.**

PLAYER FOLK AT MT. CLEMENS.

W. E. Horton writes from Mt. Clemens, Mich.: A benefit performance for the cyclone sufferers of this city was given at the opera house, Tuesday evening, June 2, by the resident and visiting theatrical talent. Those who participated were the Savans, in their head balancing; Waldo Whipple, dancing specialists; Sadie Hassan, Kate Plemble and Maud Harvey in songs; Albertus and Bartram, club swingers; Mitchell and Jess in their specialty; George W. Thompson, recitation; "Happy" Ward and Charles A. Mason in a new skit entitled, The Shaggy Dog; Otis Shattuc in his tramp specialty; Nick Norton, J. C. Lewis, W. C. Cameron, J. J. Dowling, Jr., W. A. Lang, Charles W. Young, Dick Hume, J. J. Dougherty, Isadore Witmark, Edwin H. Carroll, Jay Shattuc, and the Shook Children. An orchestra composed of members of the Lyceum Theatre, Detroit, and Si Plunkard orchestras, under the direction of Professor Maurice Leve, furnished the music. The show was the finest vaudeville entertainment ever given in this city, and a handsome sum of money was realized for the sufferers.

There is talk of reorganizing the famous ball team of several years ago, when played such athletes as Henry V. Donnelly, Charley Jerome, "Old Hoss" Hoey, Pete Randall, Mark Sullivan, Eugene O'Rourke, Charley Loder, Sid France, Billy Gray, Joe Dowling, Charley Mason, Murry Woods, Bill Cameron, E. S. Goodwin, and De Witt Cooke. On one occasion, after this aggregation had been beaten by every farmer boy's club in the county, they resolved to win one game or die. So a challenge was sent to a club of Indians on the Walpole Island Reservation, it being supposed that Indians never did anything but make beadwork or travel with a Kickapoo medicine company. Mark Murphy was the scorer, and, after having placed the names of the home club on the score book, he proceeded to take the names and positions of the Indians. They all gave typical Indian names, such as Two Birds, Bounding Rabbit, etc., with the exception of the catcher, who declared that his name was "Murphy." Mark thought that this was a "guy," and wanted to fight, but the players interposed, and the game went on. At the end of the sixth innings the score stood 43 to 0 in favor of the Indians.

Among recent arrivals are Edwin R. Lang, J. W. Shannon, of the Frohman forces; Frank V. Carr and wife, James Weeden, William A. Coleman, and Harrison J. Wolfe.

Aimée and Leah Angeles, of A Milk White Flag, are guests of John T. Kelly and family at their cottage.

Charles W. Young, who has been confined to his bed for two weeks past with malaria, is able to be up and around again.

H. F. Greene, J. J. Dougherty, and John Delaney are additions to the colony.

The Savans have purchased an elegant and cosey little Summer home at this place, and all their idle time will be spent here.

Sadie Hassan is now a grandmother, her daughter, Lottie, having given birth to a fine boy recently. Sadie invited all the "troupers" to her house that evening where they made merry over the event.

Ed Stair was in town recently.

Leon Mayer, accompanied by his wife, arrived June 4, for an extended visit at the Springs.

Others in Summer Places.

Lillian Emery will Summer at Atlantic City, N. J., having leased a cottage there.

Agnes Pars, now playing in Miss Philadelphia, at Philadelphia, has been entertaining in that city her sister, who resides in Providence.

James Cassidy, late of Harrigan's company, has been visiting friends in Philadelphia.

Joseph W. Girard has been re-engaged to go with the Sawtelle company.

Harry Burley has been signed for the Rockwell Theatre company for the Summer.

Emily Vivian (Mrs. John Kernell) accompanies her husband abroad.

Thomas Grady is resting in Philadelphia. Mr. Grady starred last season in Jolly Old Chums.

Adele Farrington is meeting with success in the new burlesque, Miss Philadelphia. Miss Farrington was with Eddie Foy last season.

A. W. Dingwall, of Jacob Litt's forces, is passing the warm months in Europe, enjoying a long-delayed vacation. He is accompanied by Fred Peel, who will import novelties for Mathews and Bulger's starring tour.

Walter Lofus will Summer at York Cliff, Me.

Madge and Ethel Milton are at Brighton Beach, where they will spend the Summer.

Presley B. French is spending the warm months at Glens Falls, N. Y.

Edwin Milton Royle and wife, now visiting in Salt Lake City, will Summer in Europe.

Maud Sinclair will spend her vacation in the city taking occasional trips out of town for a few days at a time on her wheel. She will visit her mother at Newburg-on-the-Hudson.

J. W. Benson will leave this week for his home at Lowell, Mass., where he will spend the Summer.

Ralph P. Lewis will spend the Summer at Evanston, Ill. He has closed with the Vincent Streeter Company.

Frank Bowman and wife (Rose Adelle) have signed with Thomas E. Shea for the coming season. They will spend their Summer at their home on Chautauqua.

The following professionals will Summer at St. James, Long Island: Willie Collier, Helen Collier, Ricca Allen, Thomas Garrick, Gus Hill, Robert Fulton, Carrie Fulton, "Boney" Hodges, John Hogarty, William D. Andreas, William G. Smyth, William Gray, Ambrose Miller, Joseph Coyne, Michael Heckert, Richard Mullen and wife, Ignacio Martinetti, Frank McNish, Ed Donaldson, Tony Farrell and wife, Ed Connelly and wife, Yolande Wallace, Louise Allen Collier, Mathews and Bulger, and Mathews and Harris.

Adele Clarke is at Collinsville, Conn.

Albert Bruning and wife are at Atlantic Highlands, N. J., where they will probably spend the Summer.

Charles Barnard, secretary of the American Dramatists Club, will spend his Summer at Chautauqua Lake.

J. Hawey Cook is at Bath Beach, N. Y., for the Summer.

George H. Bell is spending the Summer at Swainesborough, Ga., arranging and booking next season's tour of his own repertoire company.

Billy Clifford, of Huth and Clifford, is at his old home in Urbana, O. Miss Huth (Mrs. Clifford) and baby are summering on their farm in New Jersey.

Edwin Gordon Lawrence is at Athol, Mass.

Frank Bowman and wife (Rose Adelle) are resting at their home, Jamestown, N. Y.

The seating capacity of the Mystic, Conn., Opera House is 900. Ira Jackson, Manager.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post office. Circulars and newspapers excluded.

WOMEN.

Alphabet, Madge
Athelston, Edith
Annesley, Isabel
Allen, Blanche
Armstrong, Viola
Arnot, Louise
Atkinson, Hattie
Ackerstrom, Ullie
Atwell, Grace
Berteile, Aileen
Banks, Maud
Butterfield, Josie
Burns, Bobbie
Beroll, Mrs. Nora
Bowen, Arta
Burroughs, Marie
Burbank, Juno
Bock, Marie
Black Belle
Brown, Willa M.
Bruce, Mae
Baker, Mabella
Bernard, Ada
Beniell, Mary
Barnum, Mary
Black, Anna
Bell, Frankie
Bennett, Laura
Barbe, Octavie
Bailey, Miss L.
Briscoe, Fannie
Barr, Emyline
Baker, Florence
Blake, Grace L.
Brennan, Emma
Butler, Alice
Bell, Louise
Barnwell, Marion
Bell, Marie
Crane, Charlotte
Campbell, Mrs. Frank G.
Coleman, Clara
Crawford, Alice
Chamberlin, Jean
Culbertson, May
Crater, Allene
Crosby, Viola W.
Carter, Dorothy
Corden, Juliette
Cowles, Ida E.
Clark, Kittie
Childs, Mrs. H. S.
Clifton,
Curtis, Mrs. M. B.
Curtis, Marie
Coombs, Jane
Cook, Miss W. W.
Carlotta, Miss
Cort, Mrs. John L.
Conroy, Rosemary
Dwyer, Daisy
Daley, Nerious
Delmar, Jennie
Davidson, Pauline
Daincourt, Beatrice
Du Roy, Louise
De Gros, Miss L.
Davis, Nellie L.
Dressler, Marie
Duncan, Isadora
Davidson, Mabel A.
Elton, Lillie
Edwards, Helene
Endress, Alice
Eddie, Jennie
Fountainebleau, Ella
Fisher, Adele
Fox, Alice G.
Forester, Emma
Fitzgerald, Margaret
Grubb, Lillian
Grimm, Mrs. I. E.
Gorman, Frankie
Germaine, Katherine
Gorslying, Grace
Gilson, Lottie
Grey, Marion
Gerald, Florence
Grinnell, Mrs. B. F. G.
Hight, Pearle
Hamilton, Ida
Halbert, Loe
Holmes, Mrs. E. B. (or H. B.)
Harley, Mrs. Helen B.
Harned, Virginia
Hale, Luzane
Hill, Maud
Hemingway, Louise
Helene, Lizzie
Hamilton, Miss
Harndin, Harriet
Horton, Ella S.
Hubbard, Rose
Harrington, Nettie
Irish, Annie
Irving, Ethel
Irwin, Miss
Jackson, Tiny
Johnson, Annie
Jackson, Della
Johnstone, Estella J.
Johnstone, Francis
Jordan, Evelyn
Joselyn, Harriett
Kimball, Grace
Kimball, Marie
King, Cecilie
Kirkwood, Josie
Kiernan, Anna S.
Knott, Roselle
Knowles, Lillian
Knight, Mary
Le Vere, Mary
Larkin, Leita L.
Larsen, Gussie
Lyons, Ella
Lodge, Mrs. J. J.
Lambrecht, Mrs. Swingstone, Belle
Lawrence, Mildred
Lindleigh, Josephine
Lee, Amy, and Frank Doane
Lee, Henrietta
Latone, Belle
Leslie, Elizabeth
Leland, Mrs. E. H. Lee
Liebber, Qurenic M.
Learock, Gilberte
Lennard, Frankie (Miss)
Madison, Miss H.
Mackintosh, Miss
Moore, Clara
Mawson, Jean
McCann, Geraldine
Mackay, Andrew (Mrs.)
Mills, Margaret
Mollison, Ethel K.
May, Edna
Nichols, May
Nelson, Gussy
Osterle, Katie
Ogden, Mrs. W. R.
O'Keefe, Anna
Palmer, Inda
Patterson, May
Poole, Jennie
Pardy, Laura A.
Putnam, Katie
Pomeroy, Iola
Philips, Bessie
Paige, Mabel
Perry, Gertrude
Rock, Ida
Ritchie, Adele
Reynolds, Gertrude
Richmond, Adah
Russell, Amelia G.
Rosenbery, E. B.
Rice, Louise
Reynolds, Nonia
Royle, Mrs. S. F.
Rooney, Katie
Randall, Sallie
Reed, Mrs. J. A.
Ryan, Mamie
Rober, Katherine
Randall, Clara
Shannon, Effie
Stevens, Sadie
Sanford Sisters
St. Henry Jeannette
Stokes, Belle
St. John, Marie
Sylne, May
Seeley, Jennie
Satterlee, Jennie
Sprague, Estella
Snyder, Lenore
Seymour, Effie
Singer, Helene
Tanner, Cora
Tannehill, Mrs. Frank
Tyler, Dallas
Terris, Elaine
Terris, Mary
Tanquay, Eva
Thornton, Kitty
Titus, Lydia Y.
Tapafield, Mrs.
Se by
Vaughan, Teresa
Violette, Yevette
Verona, Ioini
Wallace, Yolande
Weatherby, Bessie
Worth, Dottie
Willard, Eloise
Wyble, Laura
Wells, Hazel
Williams, Lottie
Wren, Lillian
Yorke, Marie
Young, Miss
Ziegfeld, Florence, Jr.
Zublen, Daisy

MEN.

Allen, E. H.
Arthur, Chas.
Alexander, Hollis
Allen, Dwight
Adams, J. K.
Arundel, Frederick
Alden, F.
Adams, Edward B.
Andreas, W. D.
Bond, Frederick
Bell, Digby
Bainbridge, Clement
Basye, Ed. E.
Bertram, Chas. N.
Burbidge, C. J.
Bradley, Billy
Byrd, Anthony D.
Brennan, J. E.
Barry, Wm.
Borne, L. P.
Benedict, Aiden
Brown, Will P.
Broderick, Wm.
Boyer, L. M.
Beers, Newton
Bradbury, J. H.
Blomenberg, J.
Boyer, Willis
Bernard, Gus
Buoman, Frank
Baldwin, Walter S.
Baker, Harry
Barton, Charles
Buffington, R. C.
Blandon, Leander
Burke, J. Frank
Collier, W. J.
Corly, James E.
Calvin, John E.
Carpenter, A. B.
Collins, George
Chilvers, Hugh
Charles, Mack
Clifton and Middleton
Craig, Chas.
Carleton, H. G.
Clarke, D. G.
Curtice, W.
Connelly, Frank G.
Colton and Leyno
Cowles, Charles
Carver, Dr. W. F.
Conroy and Fox
Criston, Frank
Callahan, Chas. E.
Clifton, J. D.
Corrigan, Emmett
Craven, Sidney
Cowper, W. C.
Conger, Frederick
De Wolfe, Hugo J.
Dickson, W. F.
Dodge, D. F.
De Leon, Bobby
Drew, Sidney
Dixon, John C.
Donley, James
Dillea, Herbert
Day, Edmund
De Vonde, Chester
Davidson, Dore
Darling, F. W.
De Angelis, Jeff
Duane, E. L.
Daly, Arnold
Doughty, Henry
Engelhardt, F. J.
Emmet, J. K.
Everett, Hudson
Eustis, Fred J.
Earl, Ralph
Edwards, Lloyd A.
Farrell, Frank
Follensbee, Chas.
Feelyates, W. R.
Fortescue, Geo.
Franklyn, John
Fear, Fred
Farrell, Tony
Findlay, John
Fielding, Hon. W. J.
Fawcett, George
Fiaman, Max
Fitz and Webster
Floyd, Walter F.
Fulford, Robt.
Fitzsimons, J. J.
Fairbanks, Wm.
Flynn and Sheridan
Fox, Irwin
Farrell, F. C.
Gilmore, Paul
Grapewin, Chas. E.
Grant, Lawrence
Gere, Alfred
Golden, Martin
Galencia, Louis H.
Garland, Franklin
Gibney & Gordon
Gillam, A. E.
Garner, W. A.
Germaine, Bert
Gorton, J.
Goodwin, E. S.
Gerald, W. H.
Gill, Wm. S.
Gilson, Hugh
Henderson, Al.
Hurley, N. J.
Hamlin, Fop
"Haydenette," Hypnotist
Hood, Bertram D.
Hess, Seymour G.
Harbury, Chas.
Harris, Wm. E.
Hickman, Alfred
Holt, Clarence E.
Howard, F. P.
Hydes, Watty
Henderson, Mr. & Mrs. L. M.
Higgins, D. K.
Hanbury, W. D.
Hayes, Daniel
Hall, E. M.
Hanley, Lawrence
Hilton, Ed. P.
Hassan, E. J.
Havers, L. A.
Hoffe, John
Hurtig and Seamon
Hickman, A. H.
Harcourt, Wm.
Howard, Benjamin
Horton, H. H.
Irison, Frank O.
Ingraham, Lloyd
Irving, Philip H.
Jack, Ed
Jackson, G. W. (Dr.)
Jerome, Edwin
Kelley, I. M.
Kusel, Juel S.
Kallman, Max M.
Krause, Otto H.
Kerr, Kathel
Kennedy, M. A.
Kennedy, John J.
King, C. W.
Kenney, Jos. M.
King, Chas. P.
Kilgore, Joe
Lewis, E. L.
Loraine, Percy
Ludwig, George
Lonsdale, H. E.
Lawrence, Walter
Lindsley, Guy
Levy, Jules
Loveday, Mr.
Lynch, John
Lorronge, Jas. H.
Lykens, Wm. L.
Lynder, Frank
Lothrop, Frank
Leon, Girard
Lynch and Jewell
Lotta, Guy
Lacey, Harry
Lonergarn, Lester
Levy, Harry
Lloyd, Douglas
Leslie, Bert
Lambree, Henry
Lee, Eddie
Leruty, Prof. H. H.
La Fissiomiers, Louis
Levy, Maurice
Murphy, Fred'k
McCarthy, Chas. F.
Marble, Scott
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Nelson, Harry
Neil, Robt.
Nager, L. N.
O'Brien, Neil
Peters, Fred N.
Powers, Eugene
Perkins, Wm.
Pauncefort, George
Pollock, Frank V.
Price, Edmund E.
Perlet, Herman
Paxton, George
Porter, Harry
Paige, John
Plunkett, Percy
Pegram, Orlando
Palmer, John F.
Price, Mark
Reilly, James A.
Royle, Mr. and Mrs. Edwin M.
Rosecrans, Chas.
Reynolds, W. C.
Riddle, Bert
Raymond, Dean
Rareshide, G. H.
Rice, Chas. E.
Rice and Barton
Rice, Sol
Rising, Will S.
Reed, Roland
Ranores, W. V.
Ricab, Sanford B.
Sutton, Dick P.
Stewart, J. S.
Stevens, Ed.
Sully, Dan
Sanson, Allan J.
Shattuck, Jake
Smyth, Coney
Sheldon, Harry
Siegrist, John G.
Stairleigh, H. C.
Smith, W. J.
Shelley, Matt
Stanford, Arthur F.
Smith, E. Kane
Stultz, Melville
Sellers, Harry
Saylor, Harry M.
Spencer, E. R.
Smiles, F. F.
Seeley, J. Lon
Shifflett, Grant
Taylor, Chas. A.
Tilton, Wm. J.
Thall, Mark
Tannehill, Frank
Todd, J. W.
Thompson, W. H.
Vernon, Paul
Wright, Harry
Webb, H. C.
Ward, H. L.
Wilson, Jas. E.
Wheatcroft, Jos.
Wheeler, H. G.
Wilson, Ward
Warmington, Wm.
Wolf, Harrison J.
Whiting, Joseph E.
Wills and Spencer
Ward, Happy
White, Chas. E.
Wilson, Chas. A.
Warde, N. G.
Wynne, A. Owen
Williams, Gus
Wessells, George
Wall, Howard
Watson, George
Wilbur, Clarence R.
Weed, Lew
Williams, Malcolm
Whittiker, Mr.
Woodthorpe, Bud
Ward and Vokes
Woodhull, A. H.
Willey, Geo. H.
White, Francis G.
Wayne, Charles
Williams, Lawrence
Wessells, George
Welsh, Carlton W.
Wheelan, Alfred
Wilson, John W.
Walters, Charles
Wyckoff, F. W.
Wofford, Gus
Wayne, Robert
Warmikoff, I.
Verance, Wm.
Ziegfeld, F.

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MLLE. FATMAH DIARD

Mlle Diard sang the music of Filina with an ease and evident familiarity that won for her the immediate favor of the immense audience, her rendering of the Titania song creating great enthusiasm.—*Boston Standard, March 10, 1896.*

Mlle. Diard, the latest acquisition to the company, sang the part of Filina with an ease and evidence of familiarity that completely won her the favor of the audience. She won a tremendous encore by her singing of the Titania song, "Yes, for this Eve," and her work in concerted numbers was uniformly admirable.—*Boston Globe, March 10, 1896.*

On her first appearance Mlle. Diard (Lucia) was warmly received, and her solo work in the second scene of the first act was of such a nature as to win for her the most enthusiastic applause, which continued through the following act and culminating in the mad scene of the third act, Mlle. Diard, being very pretty and with a pleasing presence, has much to commend her at the start.—*Boston Herald, March 31, 1896.*

No fault could be found with Mlle Diard for her rendition of the role of Lucia, in fact, in many ways it was remarkable, as was abundantly attested by the way the audience continually showed its appreciation, in compelling her to repeat nearly every song that fell to her lot.

The mad scene furnished her with the opportunity for her greatest triumph, and at its close she was called before the curtain again and again.—*Boston Globe, March 31, 1896.*

In the role of Marguerite (in Huguenots) Mlle Diard was perfectly at home, her accurately modulated, well-trained voice and method being well adapted to the performance of the much ornamented music which Meyerbeer has given to this role. The fioriture with which certain of the melodies are embellished, is certainly most elaborate, but this artiste is equal to all their exactions.—*Boston Globe, May 5, 1896.*

Mlle. Fatmah Diard was admirable as Aida. "Thou Merciful Gods!" was delivered with excellent dramatic effect. "O Skies Cerulean" was well phrased and sung with fine expression, and the duet with Radames in the same act was a triumph for Mlle. Diard. In the latter number, which was encored, her voice was notably clear and her high notes were sustained evenly and true to the pitch. The dramatic portion of the role was very satisfactory, too, and her costume and make-up were typical and in harmony with the character.—*Boston Globe, May 26, 1896.*

Mlle. Fatmah Diard sustained the difficult role of Gilda (in Rigoletta) in a pleasing manner, and was given a warm reception by the audience, with whom she is clearly much of a favorite. Several times was she called before the curtain at the close of the second act, during which she rendered an exceedingly difficult solo in a brilliant way, and shared with Mr. Mertens in the storm of applause which followed their duet in this act. Her acting was charming.—*Boston Globe, June 2, 1896.*

Fatmah Diard won the honors of the evening by her performance of Aida.—N. Y. MIRROR, May 30.

Mlle. Diard will negotiate with first-class managers for American or European engagements. Repertoire, 50 Comic, Standard and Grand Operas. Addres, Castle Square Theatre, Boston, Mass.

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VAUDEVILLE STAGE

TWO DANCING GIRLS.

KATHLEEN WARREN AND MABEL CRAIG.

Above is a picture of two very clever girls who are making a hit in vaudeville in a neat singing and dancing sketch. They have been at Proctor's theatres in this city during the past two weeks, and have become quite popular with the patrons of vaudeville.

Miss Warren has been in May Irwin's company during the past season and Miss Craig has been attached to Davis and Keogh's forces playing leading soubrette roles. They have joined hands for the Summer, and will play at the all the year round houses and on the roof gardens. They are both expert toe dancers and can execute all the fancy steps, including forward and backward kicks, known to the profession.

They have made hits with "Julienne," "Maggie Maguire," and "Oh, Mr. Austin," and will introduce new songs from time to time.

THEATRES AND ROOF GARDENS.

Keith's Union Square.

Helene Mora heads the bill, making her first appearance at this house. Others in the bill are the Sidmans, the clever sketch team; Harry Gilfoil, the whistling waiter; the Newsboys' Quintette, singers; Fred H. Leslie's dog circus; Bennetto and Reto, contortionists; John Daly Murphy, in imitations of Chevalier; the Brothers Le Moyne, horizontal bar grotesques; Willet and Thorne's Comedy company in "A Harlem Flat;" Nordheim, wire walker; Lizzie May Ulmer and Maurice Drew, sketch team; Tony Williams, comedian; Sunnetaro, Japanese magician; the Brothers George, Walter J. Talbot, and Mapes and Bolton's views.

Proctor's Pleasure Palace.

Ballet is the feature of the bill this week. One hundred dancers appear in the ballet, Basquevala. The principals are Signora Maria Giuri, Sig. Albertieri, the director; Ella Rinquest and Signora Isabella Sarra. The ballet of 24 Hours is continued. The rest of the bill is given by the Cee-Mees, trapeze artists; the Three Bouffons, Parisian eccentrics; Jamasaki's Royal Japanese Troupe of jugglers and gymnasts; Stinson and Merton, comedy duo; Georgia Parker, comedienne; Pantzer Brothers, head balancers; George Lockhart's comedy elephants; Inez Roe and Lillian Maynard, singers and dancers; the Jackley-Rostons, acrobatic eccentrics; Lottie Mortimer, soubrette; Wells and Monroe, musical comedians, and Beatrice Renee, dancer.

Tony Pastor's.

Bonnie Thornton's success has justified her re-engagement. The rest of the programme is furnished by the Donovans, Irish team; Dan Collyer and Carrie Collyer, as "The Newsboy and the Soubrette"; Louise Montrose, comedienne; Gould and Burt, songs and sayings; the Newcombe Sisters, duetists; Dorothy Drew, songs and dances; Petching Brothers, acrobats; Cain and Mack, negro comedians; Charles M. Ernest, singing comedian; George E. Austin, wire act; Curtis and Gordon, boxing sketch; Davis and Jerome, Irish sketch team; and Tony Pastor.

Proctor's.

Fostelle and Grinnell are the feature this week. The others are the Pattens, musical comedians; Mardo, clown juggler; Rice and Halvers, mirror dancers; Major Doyle, midget comedian; Arnim and Wagner, operatic duo; Alonzo Hatch, tenor with views; Murphy and Burke, comedians; the Clackers, novelty jugglers; Annie Stockley, musical melange; W. C. Davis, comedian; Hodgkins and Leigh, comedy sketch duo; Laurie Lorne, Emina Italia, Carrie Weber, Maggie West, and Annie Lloyd, comediennes, soubrettes, etc.

Hammerstein's Olympia.

The roof garden, the opening of which is described elsewhere, has an attractive bill. Fregoli is the star, and the others are Marie Stuart, French chanteuse; Titenia, a remarkable toe dancer; McBride and Goodrich, Irish sketch team; Clivette, juggler. Techow's trained cats. Le Vigne and Lawrence, in the electrical spectacle called Faustine; Constanz and Ida, balancers, and others.

Koster and Bial's.

The roof season is now in full swing here. This week's bill includes the Manhattan Comedy Four; Bellman and Moore, sketch artists; Jenny Valmore, serio-comic; Mons. and Mme. Ducreux-Geralduc, French duetists; Biondi, the Italian transformation artist; Josephine Sabel, singer; the Trio Berenais, Tyrolean warblers, and Edison's Vitascope.

American Roof-Garden.

Vernona Jarbeau and James Thornton are the stars here. The others are Sam J. Ryan, Richard Gorman, Hines and Remington, Stuart, the male Patti; Edith Merrilles, Charles Seamon, Haviland and Rollman, Ida Russell, the Burt Sisters, Nat Edwards, and the five Schrode Brothers.

Madison Square Roof-Garden.

The bill here includes Press Eldridge, the Rogers Brothers, Maud Raymond, Walter Gale, Alburtus and Bartram, Cora Routt, Edwin Latell, Sig. Adello Alfieri, Ella Bertini, Beaumont Sisters, Smith and Cook, Winterton Sisters, and Bonita and Valesca.

Casino Roof-Garden.

Maggie Cline, who has recovered her voice, and Al H. Wilson are the stars. The rest of the programme is furnished by the people mentioned in the American Roof Garden list.

LAST WEEK'S BILLS.

PROCTOR'S PLEASURE PALACE.—This immense amusement enterprise attracted large throngs last week. The novel idea of having a performance which may be viewed from both sides of the stage has awakened the greatest interest. The beautiful Palm Garden, replendent with myriads of electric lights, is always filled with people who sit and sip their cooling beverages while they look at the stage performance and watch the expressions on the faces of their neighbors in the grand auditorium.

The only drawback to the new arrangement is the difficulty some of the performers have in playing to both audiences. Of course, the elephants and the acrobats were all right, but the soubrettes and singers had a hard time of it. Bettina Girard made the best attempt at pleasing both sides of the house. She sang half of each song to each part in very graceful fashion, and was rewarded with unlimited applause.

The Cee Mees made their American debut with great success. They do an elaborate mid-air act on trapezes, both stationary and flying, and perform some exceedingly difficult evolutions. Mr. Cee-Mee is a daring performer, and he has trained his son and pretty daughters thoroughly.

Major Doyle, a diminutive comedian, made up as an Irishman, made a distinct hit with his witticisms and songs. He had a lot of fun at the expense of some of the members of the female band. The Pattens did a clever Irish act, with music thrown in. Arnim and Wagner introduced some good, solid German humor in their singing act. The ballet of 24 Hours is a pleasing feature and closes the show effectively.

George Lockhart's elephants, Gertrude Mansfield, the Pantzer Brothers, the Jackley-Rostons, the Russian and Italian quadrille dancers, made their usual hits. Others in the bill were Anuie Stockley, Emina Italia, and May Bell.

KEITH'S UNION SQUARE.—Tim Murphy presented his new and elaborate specialty here last week, and scored a hit. He was discovered when the curtain rose seated at a table made up like Henry Irving in The Bells. With the assistance of a young man in the wings, who gave the cues, he went through the strong scene in which Mathias describes the murder of the Jew. This was very well done. There was no exaggeration and no attempt at burlesque. Mr. Murphy next appeared as himself and gave imitations of Stuart Robson and John A. Mackay, and delivered a very familiar Irish recitation called "The Montgomery Guards." His next offering was a series of living pictures in a brilliantly lighted frame. He impersonated, with a complete change of costume, Joseph Jefferson in The Rivals; Sol Smith Russell in A Poor Relation, and John T. Raymond as Colonel Sellers. He finished with the curse scene of Cardinal Richelieu. The turn was very warmly applauded and Mr. Murphy was obliged to bow his thanks over and over again.

George W. Monroe rode in on his bicycle dressed as Aunt Bridget in bloomers. He delivered a talk on woman's rights which pleased the feminine contingent immensely. The three Delevenes were very amusing in their unique act. Harry Gilfoil won favor in his old specialty. Harrigan made his strange remarks and juggled with his usual dexterity. O'Brien, Jennings and O'Brien appeared in a boxing sketch with songs and recitations. The La Porte Sisters sang "I Love My Girl," "Mother Was a Lady," and a pretty medley.

E. J. Mack and Beatrice Norman scored a big hit in their sketch, which is one of the best of its kind ever seen here. The burlesque work was splendid, and the gags were nearly all funny. Miss Norman's sweet voice was heard in some pretty songs. Charles F. Jerome and Clara Bell appeared in a quick-talking sketch that was very amusing. Professor Mapes threw beautiful views on a screen, and Professor C. E. Bolton explained them in a chatty and interesting way. The Tally-Ho Trio made a hit with their singing and comedy work. Gordon and Lick, musical comedians; Celest, wire-walker; Anita Cluss, harpist; and Henry T. Wait, a clever trick violinist, who made his fiddle talk, were also in the bill.

TONY PASTOR'S.—Bonnie Thornton pleased her admirers and sang "Down In Poverty Row" to her heart's content. Tony Pastor's parodies were as pleasing as ever. The Elinore Sisters repeated their hit of the previous week. Their sketch is very amusing. Maud Raymond sang "De Bimple On His Nose" and other amusing ditties. Rice and Elmer were very amusing in their horizontal bar act.

Alburtus and Bartram won applause for their very clever club juggling act. Edwin Latell told some stories very well and played the banjo even better. Charlotte Ray sang while a bootblack shined her shoes. Shayne and Worden made a big hit in their eccentric comedy sketch. Paddy Murphy, a genuine Irish comedian, sang and jested with good results; Blanche Andrews gave him effective support. Frank B. Sheridan and Annie Forrest, Bruns and Nina, and Mlle. Valesca were also in the bill. The Imperial Marionettes and the Translucent Multiscope were shown.

PROCTOR'S.—Ross and Fenton presented their amusing travesties on Fedora and Virginius, and were vociferously applauded. Mr. Ross has changed the ending of the Virginius burlesque, and it now has the touch of genuine tragedy. Dick Gorman must be mentioned next. His turn made the laughing hit of the bill. His song, "They're All Gettin' Married But Me," brought down the house. He sang "Arrah Go On" and "The Man that Came Over from Ireland" in first-class style, and also introduced a very amusing talk and a dance. His make-up as an old Irish woman was excellent. Georgia Parker was very successful with her pretty songs and dances. Frankie Haynes proved her versatility by singing serious and comic songs, which were applauded. Albini amused himself and the audience with his clever card tricks.

The Olympia Quartette went through their lively old drill sketch. A new joke about Cuba was introduced last week. Warren and Craig sang and danced themselves into favor. John Brock gave some imitations of birds and animals, including a very good one of a crying baby. Olga Regina, Bessie Milton, Nellie Anderson, and Lelia Trimble sang popular songs. Others in the bill were Graham MacMilage, Millie Bertina, Frank Lawrence, the Korns, and James Bowman.

HAMMERSTEIN'S OLYMPIA.—Fregoli continued to astonish large audiences last week with his great versatility. He presented a number of short sketches besides The Chameleon, in which he impersonates five people, and The Medalion, in which he makes fifteen changes. Last week he impersonated Paderewski, Seidl, Sousa, and Hammerstein, and led the orchestra after the manner of these men. He also made up as Uncle Sam, and led the band as it played "Yankee Doodle."

Weber and Fields finished their long engagement, winning applause to the end. Pablo Diaz made a hit in his contortion act on the rings. Herr Techow's cats were applauded to the echo.

The other turns have been noticed already. They included the Avolo Trio, xylophonists; Dore Brothers and Charles L. Van Baar, banjoists; Constanz and Ida, balancers; Hammerstein's Marblesques and the Eidoloscope.

KOSTER AND BIAL'S.—The roof-garden was opened last week on the evenings that the weather permitted. The roof has been freshened up in various ways and is now more attractive than ever.

The Trio Berenais, who make a specialty of the music of the Tyrol, which is on the "Yodel" order, made their American debut. Their act is as taking as anything of the Tyrolean order we have seen. Edward S. Abeles and Helena Lowell introduced a pleasing society sketch, which was well received. Josephine Sabel sang her lively songs in as sprightly a manner as ever. Jenny Valmore sang as they do in England, the Ducreux Geralducs as they do in France, and Helena Wilson as they do in New York. Each school of vocalism found friends. Biondi went through his transformation act, and Edison's vitascope was shown.

OLYMPIA'S ROOF GARDEN OPENS.

The roof-garden of Hammerstein's Olympia was thrown open last evening. A throng which tested the capacity of the spacious resort was in attendance. Well-known faces were on every hand; actors jostled journalists, and prominent lawyers touched elbows with men about town; while from the boxes and reserved seats beamed the faces of fair women who are favorites on the stage and in society.

It was a gala night, and it is no wonder that the face of the energetic and resourceful Hammerstein glowed with satisfaction as he heard the exclamations of surprise and delight on every hand.

The garden presented a dazzling scene. It covers the entire roof, and is, of course, much larger than any other roof-garden in the world. It is covered by a glass roof, which prevents stormy weather from interfering with the comfort of the audience. The glass is so heavily ground that even on the warmest days the sun cannot penetrate it so as to make the roof uncomfortably warm.

Each of the immense iron arches is studded with incandescent lamps, which illuminate the garden in a most effective way.

The stage is a special feature. It is as large and as well equipped as is the stage in the theatre down stairs, and it will be possible to produce elaborate ballets, comic operas, and any kind of performance Mr. Hammerstein sees fit to put on. There are ten large dressing-rooms, very comfortably furnished, which will make the performers feel that life is worth living. The apron juts out several feet beyond the proscenium arch, so that the performers can be seen easily from any part of the roof.

The decorations are simply superb. They were all designed by and finished under the direction of Mr. Hammerstein. On either side of the stage are elaborate scenic effects, which seem so natural that one is almost tempted to imagine that he is in the mountains of Europe, and not in gay New York.

To the right of the stage is a scene representing a mountain in Switzerland. The background is painted on canvas, and shows a rocky gorge. Built out from this, after the plan of the cycloramas which were so popular a few years ago, are banks of rugged, grass grown rocks, with little trees and shrubs growing here and there in the most natural manner imaginable.

Down the mountain side a pretty cascade winds it way in most picturesque fashion, splashing gently against its rock-lined banks, and flowing into a miniature lake, in which black and white swans, imported from Russia, swim about and plume themselves.

A pretty rustic bridge spans the gorge and disappears behind a huge rock, which seems to hide the entrance to a cave in the mountain side. The whole effect must be seen to be appreciated, and reflects the greatest credit on the versatile manager-owner.

On the left of the stage is a decoration, somewhat similar, representing an Italian mountain scene. Between the mountains one looks out upon the sea. The arrangement of the rocks and trees is just as pretty as upon the other side.

Here and there are flower beds, and an abundance of potted plants of every description, including a number of huge palms. The real effect of a garden is obtained.

Five hundred reserved seats are placed in front of the stage, and on the left and right hand sides are dozens of small tables at which one may sit and sip cooling beverages while watching the performance. There are fourteen private boxes, arranged in two tiers, from which a splendid view of the entire garden and the stage is had.

A wide promenade surrounds the place, on which a thousand people can move about comfortably. It is estimated that over three thousand people can be accommodated on the roof, which is strong enough to support four times that many people, if they could be gathered on it.

The view from the roof is extensive, and when one grows tired of watching the performance he can lean over the marble railings and watch the panorama of New York by moonlight.

Mr. Hammerstein has invented a device for reducing the temperature of the garden. A system of pipes carries ice-water from the cellar to the top of the roof. It is then allowed to trickle over the glass in the roof, and in this way it is expected that the temperature can be reduced several degrees.

The garden, as it stands, cost Mr. Hammerstein $150,000.

There is no doubt that the Olympia Roof-Garden will become the most popular resort in town for those who are compelled to remain during the heated term.

PAPINTA IN 'FRISCO.

Papinta, the myriad dancer, has taken the San Francisco people by storm. Her engagement at the Orpheum is likely to be the most successful one of her career. She will probably return direct to New York at the conclusion of her California engagement.

A CLEVER CHARACTER DUO.

MR. AND MRS. ARTHUR C. SIDMAN.

There are very few sketch teams, so-called, on the vaudeville stage that can entertain an audience from eighteen to twenty minutes with nothing but talk. There are, however, exceptions, and among the most notable ones are Mr. and Mrs. Arthur C. Sidman, whose pictures appear above. That these artists do entertain is attested by the many choice engagements which they fill and the universal success with which they meet. Mr. Sidman is considered by many to be the most artistic and legitimate exponent of what is known as the "Rube" character on the stage to-day. He is purely original in style, his methods are quiet and his fun is contagious. A critic on the Cleveland *Town Topics*, considers him "the only second growth of the Denman Thompson school of comedy that shows decided talent, original methods and a great deal of comedy characterization, which loses none of its strength by reason of being repressed, and of a conservative order. Mr. Sidman is a young man who, with continued endeavors and a strong play, ought to be seen on the best stages of the land." The Boston *Record's* "Man With the Lorgnette" characterizes him as "a quiet grin. He reminded me of John Hare in A Pair of Spectacles, and in my humble, though sometimes emphatic opinion, he is just as skilful as Mr. Hare." Mr. Sidman's make up, as will be seen by the accompanying picture, is as near perfection as grease-paint and powder can make it.

Mrs. Sidman is a splendid foil for her husband's comedy, her work in their sketch entitled A Bit of Real Life being characterized by natural methods and a sincerity of purpose which is very refreshing. Minus the blonde wig, short skirts and stereotyped gestures of the every-day soubrette, she is exactly what the sketch calls for—a veritable little maid. Mr. Sidman has appeared in his own plays, A Summer Shower, for the past three seasons, and artistically has always been a success. With proper management he would no doubt make one of the most successful comedians of the day. The Sidmans, as they are known as vaudevilles, have made no arrangement for next season. Several offers from combinations are being considered at the present time. Two well-known managers have also approached them about going out again in A Summer Shower. As a vaudeville team they are fast coming to the front. They are at the Union Square again this week, where they are one of the features of the bill. They have established themselves as firm favorites with Keith's patrons, and are always sure of a hearty welcome whenever they appear at any of his houses.

Mr. Sidman is a very intelligent, bright man, a splendid conversationalist and a fluent writer. His sketch has been put together with great care, and the material used is calculated to easily amuse the general run of theatregoers. No boisterous methods are introduced, and all the points are made in a quiet way which is extremely effective.

To look at this picture one would imagine Mr. Sidman to be an old man. He is an expert make-up artist, however, and in spite of the age in the picture, he is in real life only thirty-two years of age. He has many novel ideas, and full of an ambition which will bring him into the front rank of America's best comedians in a very short time.

A BIG BILL.

A benefit was given last evening at the Fourteenth Street Theatre for Lloyd Bowron, leader of the orchestra, and Ernest B. Wright, treasurer. Among the performers were Lottie Gilson, Bonnie Thornton, Barney and Maggie Ferguson, Louis Wesley, Barney Reynolds, Mabel Stillman, Billy Carter, Pearl Andrews, Bernard Dyllyn, Clarisse Agnew, R. J. Jose, Marie Heath, Charles B. Ward, Foreman and West, John W. Myers, Hogan and Spencer, Thomas Le Mack, Wills and Halpin, Ellen Greene, Ponchez, Dorothy Parkhurst, and Bayne's Sixty-ninth Regiment Band. There was a crowded house, and the financial result was very satisfactory.

W. F. KAYE'S BENEFIT.

William F. Kaye, of Kaye and Henry, a well-known sketch team, has been ill for some time past and his friends organized a benefit for him, which took place at Tony Pastor's on Sunday evening last. The bill was exceptionally strong and included J. W. Kelly, James Thornton, Andrew Mack, Pat Reilly, Peter F. Dailey, Ross and Fenton, Dolan and Lenhart, Rogers Brothers, Electric Quartette, Mahattan Comedy Four, Willis and Halpin, Weston and Devereux, Ed Latell, Bonnie Thornton, Maud Raymond, Nellie Seymour, Katie Rooney, Irene Franklin, Little "Bove," Smith and Campbell, William Payne, Evans and Vidocq, Harry J. Howard, and Thomas Quinn.

GOING TO AUSTRALIA.

Al. Bellman and Lottie Moore will make a tour of Australia, Japan, and China, which will last one year, beginning Oct. 1. The contracts were signed last week. Josephine Sabel will also go with the company, which will include sixteen acts, fourteen of which are by European specialists. Mr. Bellman anticipates a very pleasant trip, and will keep his friends informed of his experiences through THE MIRROR.

THE OLYMPIA COMIC OPERA COMPANY.

As soon as Oscar Hammerstein has his gigantic roof-garden in perfect running order, he will begin the active work of organizing the

comic opera company which will occupy the theatre part of Olympia all of next season. Even now he devotes one day in each week to the arduous task of trying voices and interviewing applicants for positions. The most prominent performers so far engaged are Camille d'Arville and Julius Steger.

WOULD-BE ACTORS ON TRIAL.

Manager John W. Hamilton, of the Casino and American roof gardens, has been bothered considerably by persons anxious to appear at these resorts, who have had no previous experience; so he determined to give them a chance to rehearse their acts, in the hope that there might be a few undiscovered stars among them. The rehearsal took place on the Casino roof on Tuesday afternoon last, and was a soul wearying affair.

About two dozen would-be performers went through their acts, and as each succeeding one disappeared in the wings, the gloom on the audience of reporters settled deeper and deeper, and if it had lasted much longer ambulances would have been a necessity.

The aspirants were of all ages, sizes, and conditions, and of both sexes. They tried everything, from grand opera selections to skirt dancing, in hastily improvised costumes, and each effort was more distressing than the last.

The nearest approach to talent was the effort made by a Miss Woods, who sang "Ben Bolt" in a bass voice. She was handicapped by her nervousness, however.

Mr. Hamilton has given up the idea of discovering new stars, and will try to worry along with the old ones.

LABOR UNION VS. ACTORS.

The Central Labor Union held a meeting on Sunday, at which matters concerning the Actors' Protective Union were discussed. The A. P. U. is affiliated with the C. L. U., and, of course, its members take an interest in the proceedings of the latter body.

It seems the A. P. U. had a benefit at the Grand Opera House some weeks ago, which was not a success. The C. L. U. advanced $200 to cover preliminary expenses, and it was fully expected that that amount would be returned when the receipts for the benefit would be counted up. The benefit netted only $157, and even if all the tickets sold were paid for, there would be only $11 over the $200 owing to the Labor Union. A delegate moved that the A. P. U. be allowed to keep the $157. This led to a lively discussion, and it was finely decided to have the committee turn over the $157 to the C. L. U. and let the A. P. U. keep the money which is still due for tickets, for distribution among the members who are in straitened circumstances.

WEBER AND FIELDS' MUSIC HALL.

The Imperial Music Hall in this city will hereafter be known as Weber and Fields' Broadway Music Hall. The well known German comedians, who took the lease of the hall some time ago, offered a prize of $100 for the best name for the hall. Lottie Gilson and Emmanuel Friend were the lucky guessers. They donated the prize to two worthy New York charities.

RICE'S CIRCUS CARNIVAL.

Rice's Circus Carnival, which is one of the attractions at Manhattan Beach, began its season on Saturday evening last. Among the features of the bill were William O. Dale, Rosa Lee, Tatali, the Miacos, William Burke, Sig Saville, Macart's dogs and monkeys; Lavelle's dogs, Charles Fernandez, and Professor Robinson's Band.

PAIN'S "CUBA."

Pain's new spectacle, "Cuba," was produced in the fireworks enclosure at Manhattan Beach on Saturday evening last. The piece is similar to its predecessors in many ways and introduces fireworks in every form, and a number of clever specialty acts.

KEITH NOW OWNS THE BIJOU.

B. F. Keith has purchased the Bijou Theatre in Philadelphia, of which he has been the lessee for several years, from the Phillips Company, limited. The price paid was $50,000, and the house was sold subject to a mortgage of $90,000, and a ground rent of $550 50 per year.

VAUDEVILLE JOTTINGS.

Inez Rae and Lillian Maynard, who are at Proctor's Pleasure Palace this week, were formerly members of Ward and Vokes' company.

Mr. and Mrs. Charles Dickson will be at Keith's next week in a new comedietta.

Marie Selina and Signor S. Velesco, Hawaiian duettists, who have been singing at St. James's Hall, London, appeared at Proctor's Pleasure Palace on Sunday last.

Newhouse and Wattle, who have just finished a special engagement in In Gay New York, have gone to St. Louis. Their act is very taking, and the music they extract from their peculiarly-constructed guitar and mandolin is very sweet.

Edith Pollock, a very clever singing and dancing soubrette, and a sister of Emma Pollock ("Maggie Murphy"), is a new aspirant for fame in the vaudevilles. She will open shortly in a new specialty at the Masonic Temple Roof-Garden in Chicago.

It is not generally known that most of the big stars who have appeared in vaudeville of late have conducted their negotiations through Robert Grau. Among Mr Grau's clients are Jarbeau, Mr. and Mrs. Mason, Tim Murphy, William T. Carleton, the Black Patti, Signor Perugini, Charles Dickson, Flora Irwin, Alice J. Shaw, Fred Hallen and Mollie Fuller, Richard Golden, Bertha Ricci, Alice Johnson, and Elvarette.

One of the big features of the special week of vaudeville last week at Allen's Grand Opera House, in Washington, was the artistic dancing of Elvarette, whose kaleidoscopic dances were received with great applause. Her fire dance created a sensation, and had to be repeated nightly. She will soon open on the Keith Circuit.

Georgius Dadigo, an acrobat, has brought suit, through his counsel, M. Strassman, in the City Court of New York against William Morris, manager of the Michael Strogoff company, for the recovery of a balance of $115 due for salary. Manager Morris claims that on account of Mr. Dadigo refusing to go on with his act upon a certain date that he was damaged to the extent of $200, which he has submitted as a counterclaim. Mr. Dadigo claims that the reason he refused to go on with his act was because Mr. Morris was then in arrears for his salary. The company has closed and the case will be tried next week before a jury.

Louise Montrose, who has played Carline in The Black Crook, made her vaudeville debut yesterday at Tony Pastor's.

Miss Gordon, of Curtis and Gordon, the boxing experts, claims to be the first woman to introduce bag punching.

Dorothy Drew, who has been with George W. Monroe all season, has returned to vaudeville.

The Gotham City Quartette have secured a long engagement at the Palace Theatre, London. They went on for a trial performance and were immediately engaged.

Lady Sholto Douglas has gone back to her husband in the West. The probabilities are that she will head a traveling vaudeville company next season.

Gus Hill has engaged the following people for his Novelties company for next season: The American Macs, Rice and Elmer, Montgomery and Stone, Frank Latona, Speck Brothers, Leonard and Bernard, Annie Whitney, Ladell and Alvers, James W. Bingham, Harry Edgerton and George Stanbridge. Mr. Hill will also be with the company, which will be one of the strongest of next season's road organizations.

Bettina Girard was obliged to cancel her engagement at Proctor's Pleasure Palace in the middle of last week, owing to trouble with her throat. As she has several important engagements in view, she thought it advisable to rest. E. D. Price, business manager for F. F. Proctor, speaks in the highest terms of Miss Girard's performance.

John W. Ransone will return from his phenomenally successful engagement in California next week. He will be seen at Proctor's Pleasure Palace.

Hadley and Hart made such a hit with their musical act at Keith's Bijou, Philadelphia, that they have been re-engaged for the week of August 31. They will also be seen at the Union Square in July. They are booked solid for the next two months, and secured most of their dates through a small advertisement in THE MIRROR a few weeks ago.

Sydney Grant and Miss Norton met with great success in their specialty last week in Washington. Frederick Bond saw them one evening, and was so taken with their legitimate methods of fun-making that he immediately engaged them for his Washington stock company.

Hundreds of people linger after the performance at Proctor's Pleasure Palace to enjoy refreshments and listen to the music of the lady orchestra.

Thomas P. Sinnott applied to Mayor Strong last week for a license to open a roof-garden at Columbus Avenue and 101st Street. The Mayor refused to issue the license unless a majority of the neighboring property owners consented. The granting of the license was opposed by two prominent clergymen.

Watson and Dupree are in their fourth week at Los Angeles. They open at the San Francisco Orpheum next week for three weeks, after which they return East.

Edward O'Connor, the Irish comedian, joined Rush's White Crook company at Ottawa, Can., on June 9, for the balance of the season.

James A. Carroll, formerly a member of the Little Four, is now a policeman, and is attached to the Adams Street Station in Brooklyn.

Signor and Madame Borelli, who do a travesty on grand and comic opera, are at Keith's Boston house this week. Next week will see them at Keith's Union Square Theatre.

Herbert Cawthorne's first appearance on the vaudeville stage in many years, at the Grand Opera House, Washington, last week, was most gratifying, his specialty being the hit of the bill.

Robert A. Mansfeld, the popular ballad singer, has just published the following songs: "There Was Once a Little Maid," "A Picture of My Sweetheart, Pretty May," "You Can Bet Your Sweet Life I Was In It," and "A Belle of the Bowery." The last is a waltz refrain, and has claims to popularity.

Titenia, who is in this week's bill at the Olympia roof-garden, made her debut a year ago in Salt Lake City in a piece called The Seven Dwarfs.

Eight swans from Russia and six monkeys from South America and Africa arrived in New York last week. They will be features of the roof garden of Olympia, and were specially imported by Mr. Hammerstein.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At last the much talked of and written about annex, rustic garden and grand entrance of Hopkins Theatre has been thrown open to the public. It is very evident that a great deal of money has been invested in the wonderful transformation. The new arrangement is original with Colonel Hopkins, and to say all of his ideas have proven successful is giving him proper credit for his efforts in behalf of his patrons and the public generally. The attraction at this house the past week contained the usual array of pleasing entertainers, and the stock co., which has become a very popular part of the Hopkins programme, appeared in an excellent production of Monte Cristo. John Kernell was to have appeared, but was a trifle indisposed, and the clever entertainer, George Fuller Golden, reappeared, making a hit in his monologue, which is quite original, and shows that he made use of his trip abroad, not allowing any good stories or dialects to get past him. The Four Emperors of Music were at their best and caught on in fine style. Patterson Brothers were good in their horizontal bar performance. Rosie Rendel danced gracefully, and Howard and Bland, Mabel Stanley, Joseph L. Macy and Arline Ramsey also merit notice. Business has been big and the Summer season looks bright for the management of this house.

Chicago Opera House (Continuous): This theatre is always packed, and after eight o'clock it is simply impossible to even secure standing room, and all because there is no off weeks, the artists are always of the better kind and the continuous 10-20-30 cent plan is a wonderful success with Kohl, Middleton and Castle. In the co. were: George H. Adams and family in a refreshing bit of clowning and comedy; Arthur Rigby, the bright burnt-cork comedian; Cushman and Halcomb, a talented duo of vocalists; the funny Nawns; O'Neil and Sutherland, two very artistic dancers. There is a ripple of comedy running though their act that is always pleasing. Mays and Hunter also introduced their banjo duets, which were more than well done. Ben R. Harney, Hastings and Marion, George Fielding, Maud S. Price, Billy Gauze, Gehrue Sisters, John Williams, Carroll and Kane, and Lulu Theis finished out the long bill in a most satisfactory manner.

Masonic Temple Roof Garden: George A. Fair is indeed keeping his word good by offering the best in a vaudeville way that can be secured. The past week many excellent specialty people were presented in a decidedly well arranged programme. Mary Marvle (a pocket edition of Fay Templeton) made a hit in her neat act. Her make-up was very striking, and she was obliged to respond to many encores. The Mimic Four (Van Duzer, Nicholson, Brock, and Horan) repeated the success made by them at the Roof Garden on their previous visit. Gertrude Haynes, in a novel musical act, is an artist, and deserving of special mention. Querita, in a Spanish dance, pleased the appreciative audience. Caron and Herbert were simply irresistible. Joe Harding, Carnes and Webster, and the Rossleys, come in for their share of the honors, while Lydia Barry, attired in a very fetching gown, rendered a number of songs nicely. John Burke and Grace Forrest kept the people in good humor. Altogether the performance was really a worthy one, and reflects credit on the management. Fred Hallen and Mollie Fuller are underlined.

Imperial Music Hall: Manager John Cort continues to give good shows, and judging by the size of the houses the box-office statement must show a profitable business. Ida Siddons and her co. of burlesquers returned, and the many shapely girls, pretty costumes, and brilliant scenery formed a happy combination. The vaudeville part of the bill was made up of a number of entertainers above the average. The Omnes Trio sang well, and the comedy part of their sketch did not grow tiresome; Maud Harvey sang and danced in a finished way; Allen and West, the musical team, were thoroughly enjoyable, especially the comedian of the duo. They proved to be a bright feature of the programme. There were also a number of others who appeared in different specialties, and a general good show was the verdict. Genial J. B. Henry tells me the Wilke Opera co., which is underlined, will be strengthened in detail, and Kittie Marcellus has been engaged as prima donna.

Oxford Music Hall: This popular southside house will close about July 5 for extensive remodeling, and Manager Cort will spare neither pains nor money to bring about a great transformation. The business continues good. The past week's attraction was the Washburn Sisters, burlesquers, and an otherwise strong co. of vaudeville people were also on the bill.

Orpheus Music Hall: An evenly selected coterie of variety bright-lights furnished an excellent performance. Besides the stock co., Georgia Emory, Jeanette Burns, and others, there was a ballet and many amusing acts that were received with favor. Manager Robert Biel has changed the name of his new southside house (which opens sometime this Summer) to the Royal.

Sam T. Jack's Opera House: Vaudeville, comedy, burlesque and opera was the form of the bill at this theatre last week, and there were a number of attractive features enlisted. Edyth Murray, in a pretty dance; James McAvoy, the well-known parody singer; George Bird, a very good entertainer; a quartette of colored vocalists sang well, and there were others of equal merit. Pinafore Up to Date and On the Plaisance served to introduce Harry Montague and handsome Emma Warde in the principal roles. Of course, Orange Blossoms is still a part of the programme, and is growing in popularity. A series of living pictures was also introduced. Sidney Euson is still Manager Jack's right-hand man, and he is ever on hand to greet all who come his way.

Robert Davenport is making a great hit in his character impersonations; he appeared last week at Central Music Hall, and made a lasting impression.

Sadie Miner, who was with The Merry World, is enjoying a short vacation; she will be a member of The Doctor co. next season. She is a very graceful dancer, and sings remarkably well.

James W. Standish is managing the Rosenbecker Military Band at Sunnyside. He was formerly with Eddie Foy's co., and also well-known to the vaudeville stage in conjunction with his partner, Harry Cashman.

E. P. Simpson is making a great go of "shooting the chutes," and although the weather has been against this sort of amusement, yet the business has been good, especially so on the warm nights.

Buffalo Bill's Wild West has been doing a great business at the Coliseum.

Fred B. Malcom, the widely known impersonator, is located in Chicago, but intends returning to the vaudeville-minstrel stage next season; he may possibly be seen in a new operatic burletta which has been offered him.

HARRY EARL.

WASHINGTON, D. C.—The new comers at Allen's Grand Opera House 1-13 were: Sydney Grant and Miss Norton in their refined drawing-room interlude, introducing their clever satire on "Only One Girl in the World for Me," and Mr. Grant's clever imitation of actors; Herbert Cawthorn, the original Irish comedian, in songs and high-class concertina solos; Dilks and Wade, the funny negro comedians; Terry and Elmer, dancing eccentriques; Elvarette, the dancer, introduced three terpsichorean prize winners, "Transformation," "Fleur-de-Lys," and "Fire Dance" that brought down the house; Elite Trio, Russell, Maury and Brailsford, banjo and guitar; X-Ray Bixley, the funny musical tramp; Edward Tolson, buck and wing dancer, and George Graham, monologuist; the Ridge Family in their comedy sketch, Vacation on Auntie's Farm, and Mudge and Morton, musical comedians, closed after the opening night.

At Kernan's Lyceum Theatre, the burlesque of Ermine-Trilby was creditably put on by John Grieves in the theatre proper, and the new additions to the specialty force in the Summer Garden were the Sisters Raymoun, dancers; Louis Worth and Mamie Marshall, sketch team; and E. J. Holland, aerial gymnast. Business good.

JOHN T. WARDE.

BOSTON, MASS.—The Vitascope is packing Keith's Theatre in a way that that house has never known.

The Lyceum Theatre Burlesque co. holds the stage of that house this week.

Emily Zola's Parisian Girls are at the Palace this week.

Dr. Sire, the hypnotist, is at Austin and Stone's Museum this week.

Frank J. Keenan and Alice Pierce are the stars at Keith's this week.

JAMES HARRIS.

SPRINGFIELD, MASS.—Manager Fonda's New Market (tent) Theatre opened its doors 1 with Dailey and Hilton, comedians; Lew Randall, song and dance artist; Bryant and Cleaver, duetists; O. K. Sato, tramp juggler; Clark and Wilson, colored nurses; Marie Warren, soprano; Gordon and Lick, musical comedians. The bill for week of 8 is: McNulty Sisters, English swells; Daisy Randall, vocalist; McDonald and Regan, musical mokes; Tony Fernandez, eccentric; Watson and Shaw, comedy sketch team; Lillian Purcell, Twentieth Century Girl; Mitchell and Daley, grotesque comedians. Tucker's Parlor Theatre has closed for the Summer.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): An exceedingly entertaining bill packed the house during the week. J. W. Ransone made a great hit. He is the cleverest story telling comedian ever seen on the Los Angeles boards. The Nightons in their marvelous ring specialty, and Morton and Mack's clever bagpipe playing and dancing caught the public's fancy; Charlotte Parry was exceptionally good in her imitations. Fresh faces 8: Fields and Lewis, and Mlle. Carre.

NEW HAVEN, CONN.—Wonderland Theatre (G. B. Bunnell, manager): This being the only place of amusement open, the business is highly satisfactory. The bill week 8-13 is: Emma Carus, Baker and Randall, Flora, aerial artists; the Metropolitan Trio, Albertus and Bartram, Guyer and Goodwin, and Pat Reilly. The house will remain open as long as the patronage warrants it.

BUFFALO, N. Y.—Jaeger's roof-garden, which opened a fortnight ago, has proven very popular and successful. An excellent orchestra has been in attendance, and there is a promise of vaudeville later in the season. The audience that nightly assembles here is the most cosmopolitan that Buffalo has ever seen.

Shea's Music Hall will continue open during the Summer. An excellent vaudeville co. played there week of 8 to good business. The Court Street Theatre, which promised a Summer season, is still dark, with no advance announcement as yet.

TOLEDO, O.—Casino (Frank Burt, manager): Business at this resort continues to be enormous in all kinds of weather. The specialties so far this season have been above the average. Walton Brothers, McCloud and Melville, Tanner and Rannors, Ammons-Clerise Trio, Charlie Case, George P. Watson, Frank P. Burt, and O'Kabe's Imperial Japanese Troupe formed the bill for week ending 13.

ITEMS FROM RINGLING BROS.' SHOWS.

DULUTH, Minn., June 7.

I will give you a little record of the past week. We started the week at Fargo, N. D. Monday morning everybody was up bright and early. It was a lovely morning, and when our parade got down town the streets and windows were filled with people. Some had driven over sixty miles to see the show, as the Ringling Brothers are known all over the northwestern country as the square show men, no gambling or fakeing being allowed, and everything is done as advertised. When the doors were opened for the afternoon show the rush was great, and Al Ringling soon found we did not have seats enough, so he gave orders to get the extra seats from the cars, which were quickly put down and quickly filled, and the show commenced at 2.20 P. M., playing to one of the biggest houses of the season. After the good Sunday rest everybody was in fine shape and gave a good account of themselves. The audience laughed and applauded every act. "Little Billie" Nelson, of the Nelsons, is the star of that clever family, and he on that day threw forty flip flaps faster than one could count. At the finish the audience fairly yelled themselves hoarse. I must not forget one little aerial artist, Bessie De Coma, or the Flying De Coma; she also came in for a big share of the applause. She is a wonderful little artist. The general opinion of the large audience was that it was the biggest and best show the Ringling Brothers ever owned. The night house was big. Among the different performers I must speak of is a young lady, Lizzie Rooney, who made her first appearance this season before the public as a rider, and it is to her credit to say she is not far behind some of the other lady riders in this country, and, as my friend Lew Lunlin says, "she is all right." Speaking of Lew puts me in mind of his two clever pet donkeys. They never fail to please the young people, and get a good many laughs from the older ones, too. Willie De Mott, since the show opened in Chicago up to the present time, has never missed a performance, and his riding improves every day. There is no doubt that he is one of the most finished and surest riders in the country; his riding is one of the features of the show. Just now there is a leaping craze in the show, and as there are a number of double somersault throwers among the boys, it makes the leaps a hot act. So far George Whitby is ahead, with Johnny Rooney a close second. Albert Howe, the Swede, is not far behind. Joe Actress is our principal leaper, and sole judge of the contest. I understand at no distant day there will be a leaping contest for a prize put up by the Ringling Brothers, of which I will write you later. I hear the De Coma tribe of Indians are on the disband, as they went out hunting Sunday and nearly starved to death. George Hicks claims that none of them could hit the side of a house five feet off with a brick, let alone with a shotgun. While in Fargo the Ringlings received word that the towns of Crookston, Minn., and Grafton and Grand Forks, N. D., were flooded, and the show grounds were under water, but with their usual enterprise they sent men ahead to ditch the grounds and let the water run off, and fix them up. When we arrived in Crookston we found a number of our heavy wagons stuck in the mud up to the hubs, as the streets were in a bad condition. Nothing stops the Ringling Brothers. The prospects looked rather blue; the parade had to be put off, but the performance in the big tent was given with the full programme on time to a well filled tent. The Ringlings prefer to lose $1000 than to disappoint the public, and it doesn't matter how bad things look, or how they are, they keep their word with the public. The town people told me they have had forty days of rain, and it has put the farmers behind in their planting, and considering this, the business that has been done is all the more remarkable. On account of a heavy rain and the bad condition of the street in Grand Forks the parade, after leaving the lot, had to return after going two blocks. It rained all forenoon, but let up for the afternoon performance, when the big tent was well filled. Just as the last race was run it began to pour again. Then hail stones came down as large as walnuts and in a short time the show grounds were flooded. As we had 164 miles to run to Wadena, Minn., and the Ringlings got word that part of the railroad was in a bad condition from the heavy rains, they gave orders to pull down and pack up, which was done to the disappointment of hundreds of people who came down in the heavy storm to attend the night performance. Our train had to run very slowly, and we did not arrive in Wadena until after 1 P. M., and it is to the credit of Bob Taylor, our trainmaster, that our full parade left the show grounds a little after 2 o'clock. I believe it was one of the quickest unloadings on record, considering the haul was six blocks to the lot. I must also mention Happy Jack, our boss canvasman, for getting the big top up and everything ready for the show by 3 P. M., when we played to a big afternoon house and a fairly filled one at night. We arrived in St. Cloud on time, but the wet still followed us, and our parade was made in a pouring rain, the street being filled with country people. They seem to have got used to the rain in this part of the country and we played to fully 5000

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people in the afternoon and over 3000 at night, this in spite of rain and terrible heavy winds for several times during both performances; we thought the tents would surely be blown down, but thank God all went well, and we packed up and pulled out for Duluth, making a run over the Northern Pacific of 180 miles, and as the road had several washouts we did not arrive in Duluth until 4 P. M. The sun has been trying to shine all day, but I am afraid we are not through with the wind and rain yet. We are all getting web-footed; still the password is onward and forward, sunshine or rain. BOB.

ARENA.

GRAND FORKS, N. D.—Owing to rain, Ringling Brothers' Circus gave only an afternoon performance 4. It is one of the best. Wallace Brothers' Circus comes July 13.

BELOIT, WIS.—Hall and McFlinn's Circus 3 to good business at popular prices; people pleased. Aeronaut Baldwin does a great balloon and parachute act. Ringling Brothers are billing for July 20.

SEDALIA, MO.—Sells and Forepaugh Show 6 to small audiences, owing to heavy rains; good performance.

WAUKEGAN, ILL.—Mike Colev, advance agent for Buffalo Bill's Wild West Show, has been in this city making arrangements for a date. Forepaugh and Sells Brothers' Combined Shows have billed the town for July 1.

MARION, O.—Burke and Randall's Pavilion Minstrels 11-13.

GREEN BAY, WIS.—Hall and MacGlynn's Circus is billed for 20-22.

PORTAGE, WIS.—Charles Hall's Circus 15; Ringling Brothers' Circus July 13.

ONEONTA, N. Y.—John Robinson and Franklin Brothers' Circus 12.

MACON CITY, MO.—Gentry's Dog and Pony Show 3, 4 to fair crowds; performance pleased well.

POUGHKEEPSIE, N. Y.—Barnum and Bailey's Circus exhibited 3 to large and delighted audiences afternoon and evening.

WINSTEAD, CONN.—Santelli's Circus 9 to a good business; performance fair.

CROOKSTON, MINN.—Ringlings' Circus 2 was the best ever seen here. Owing to the flooded condition of the country they were unable to give any parade, and their audiences were not half as large as they should have been. Wallace's Circus July 11.

HORNELLSVILLE, N. Y.—The John Robinson and Franklin Brothers' Consolidated Shows are billed for 17.

PLYMOUTH, MASS.—Barnum and Bailey's show comes 25.

DECORAH, IA.—Ringling Brothers' and Forepaugh's circuses will be here in July.

ADRIAN, MICH.—J. H. La Pearl's Circus came 4 to very good business; they gave a nice, clean show. Leon Washburn's Big Circus and Menagerie 22.

CLINTON, ILL.—L. B. Lent's Circus appeared 5 to fair business.

ST. PETERS, MINN.—Ringling Brothers' Circus 26.

WAUSAU, WIS.—Lemen Brothers' Circus 15.

BOISE CITY, IDAHO.—Coming: The Great Wallace Circus 22.

SPRINGFIELD, MASS.—Hunting's Railroad Circus exhibit at Outing Park 15, 16.

DECATUR, ILL.—Buffalo Bill's Wild West came May 25 to a large business. Andrews and Showers's dog and pony show 10.

FARGO, N. D.—Ringling Brothers' circus tent was taxed to its utmost capacity, both afternoon and evening, 1.

DES MOINES, IA.—Sells Brothers and Forepaugh's Circus comes 23.

RACINE, WIS.—Lemen Brothers' Circus satisfied two tents full of people 6. Supe and Dolman's dog and pony show 4-6 to good business, well merited.

AURORA, ILL.—Reynolds' Circus 4; good performance at popular prices to good business. Sells and Forepaugh 29.

KENT, O.—McCormack Brothers' Shows had a large audience 5, and gave a satisfactory performance.

MOUNT CARMEL, PA.—Welsh Brothers' United Ten Cent Shows 8, 9 gave very creditable performances to the capacity of the tents.

CUES.

Carlton Wells, who has been enjoying his vacation in a tour of England and Scotland, will return to America in July.

S. Goodfriend is publishing a press sheet called *Plays and Players*.

Valerie Bergere is an enthusiastic new student of the bicycle.

Corse Payton is having a new set of scenery made by Joseph Physioc, of the Garrick Theatre. It is to be ready for delivery by the end of July, as his season will open on Aug. 17.

Mattie Keene is in town visiting Miss Stringham. She reports having had an excellent season with her own company in the West.

Harry Davenport has bought from Mrs. W. J. Florence the rights to The Almighty Dollar, and Our Governor, which he will produce at the Girard Avenue Theatre, Philadelphia, next Winter.

Mary Davenport has been engaged for W. A. Brady's production of The Polar Star next season.

The annual commencement of the Metropolitan College of Music of the University of the State of New York occurred in the Mendelssohn Glee Club Hall, June 10. Teachers' certificates were awarded to Della Ward Ferous, Cecile Bright, Blanche E. Everitt, Elizabeth M. Terradell, J. Lawrence Erb, William F. Hattenstein, May L. Mead, Kate Hartwell, Bertha Hill, Emma Hudson, Bessie Oney, Carrie P. Rhame, and Jenny G. Wells.

Claude Trevelyan, the English dramatist and stage manager, sailed for London, Saturday, on the steamship *Etruria*. His return was delayed several weeks by his discovering, in a charming Boston lady, his only niece, whom he had not seen for seventeen years. G. Harding, 200 West Sixty seventh Street, this city, permanently represents Mr. Trevelyan.

Stephen Massett's song, "Dear Love Be Mine," has been provided with a taking air and refrain by Claude Trevelyan, who may publish it in England and America later in the year.

Joseph Hatton writes from London to warn American managers against a dramatic version of his novel, "By Order of the Czar," which he says "is being submitted to managers under the title of The Knout, a wholly unauthorized dealing with the story." Mr. Hatton himself has adapted the novel to the stage for early production in London.

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In the first act the lower characters were very well played—for instance, Kelly de Barkeep, by J. W. Benson.—*Mercury.*

Mr. J. W. Benson was Kelly de Barkeep come to life.—*Godey's Magazine.*

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